

455

FRONT: CULT CONFERENCE - 7 / MUSIC: DECIBELFEST - 24 / ARTS: MAGNETIC NORTH - 54-55

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**[BY KRISTINE OWRAM / PHOTOS BY PIETER DE VOS • 14]**



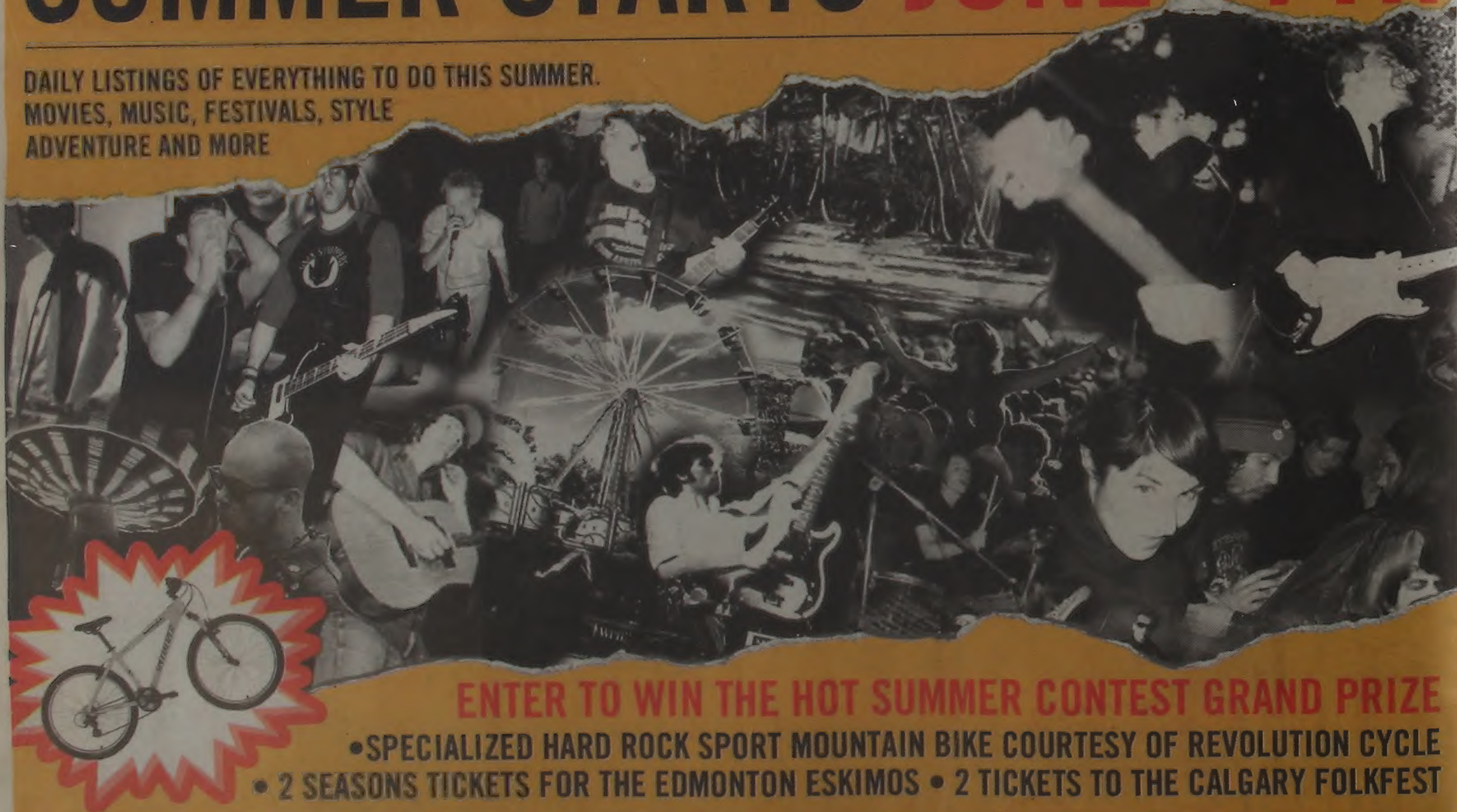
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## ON THE COVER

It's housed a public school, church services and a ladies' college, but these days, most Edmontonians simply know it as a seedy Whyte Ave bar and flophouse. But the Strathcona Hotel has a rich, proud history that deserves your respect—and if you're not convinced, Kristine Owram's story and Pieter de Vos's photos ought to seal the deal • 14

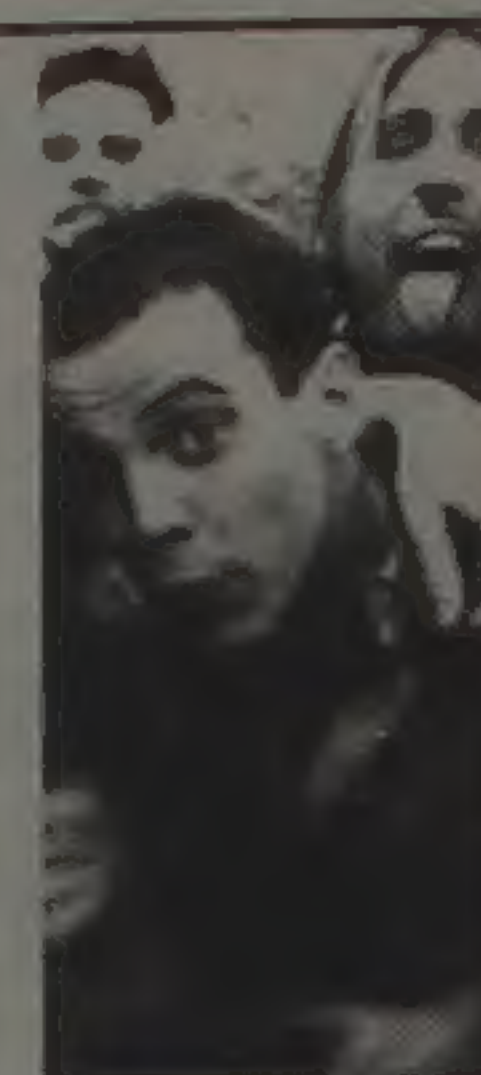
### FRONT

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three dollar bill

By RICHARD BURNETT

### True colours

With Canada's Gay Pride season now upon us one can't help but notice that Pride across the Great White North this summer has never been, well, whiter.

There is just one black Gay Pride celebration in all of Canada—Toronto Black Pride (July 30-August 1)—unlike the USA, where the black Pride circuit kicked off in Philadelphia on April 22. The circuit will wend its way through NYC (June 20-27), Chicago (June 30-July 5), St-Louis (August 6-8) and Atlanta (September 3-7)

before it's through, rallying closeted folks (notably black men on the "down low") to come out and stand up to the black church and support gay civil rights.

Just this past spring, as gay marriage fever swept North America, 30 African-American pastors declared the fight for gay rights is nothing like the black civil rights movement of the 1960s. "When the homosexual compares himself to the black community, he doesn't know what suffering is," Georgia Rev. Clarence James told Associated Press. Boston minister Gene Rivers accused gays of "pimping" the civil rights movement. Rev. Jesse Jackson raised the level of rhetoric at Harvard Law School when he recalled the pre-Civil War "Three-Fifths Compromise" constitutional clause that counted enslaved blacks as three-fifths human. "The comparison with slavery is a stretch," Jackson said, "in that some slave masters were gay, in that gays were never called three-fifths human in the Constitution and in that they did not

require the Voting Rights Act to have the right to vote."

Surely he must know that American gays and lesbians, since they cannot marry, are prohibited from accessing the 1,138 federal provisions determining benefits, privileges, rights and responsibilities? "In my culture marriage is a man-woman relationship," Jackson snorted.

Evidently Mr. Human Rights doesn't give a flying fuck about gay rights.

Even famed L.A.-based Methodist pastor Dr. James Lawson, who trained the young Freedom Riders of the 1960s alongside Dr. Martin Luther King Jr. and who now helps train gay-rights activists for the U.S. Christian organization Soulforce, once told me himself, "We should have new language [for gay marriage]. I am prepared to recognize marriage as male-female."

But Bishop Zachary Jones of New York City's Unity Fellowship Church, a black gay and lesbian congregation, is having none of that. "Today I am not

SEE PAGE 10

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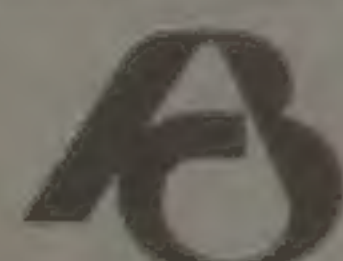
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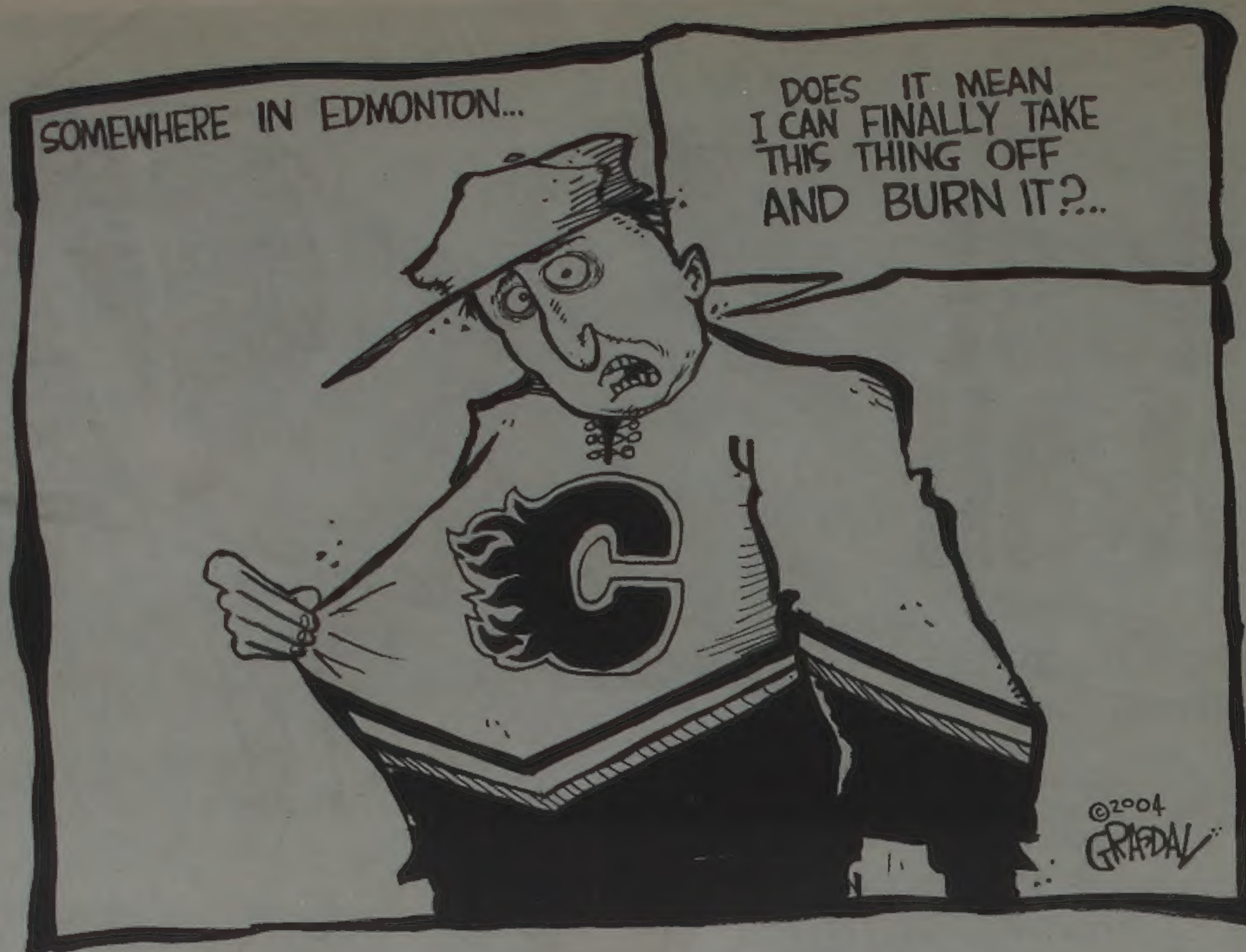
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life  
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By CHRIS BOUTET

On August 9, 1988, a little more than a year after a tornado had left 27 deaths and \$330 million in property damage in its wake, tragedy once again befell the city of Edmonton. On that fateful summertime Monday, the news was broken in a tear-filled press conference that the face of Edmonton would once more be altered; yes, Wayne Gretzky was to be traded to the Los Angeles Kings for a wheelbarrow full of burlap sacks with dollar signs on them and a handful of hockey players that would never come close to the great-icity of the one and only Great One. What a deal it was.

And in some ways, the Gretzky trade was a tragedy greater, if you will, than the one visited upon this city the summer before: after all, there was no rubble to be salvaged in Gretzky's wake, no homes that could be rebuilt or infrastructure that could be restored. All that was left behind were the pieces of Edmonton's shattered ego, strewn about like the confetti thrown from a steamer leaving port for warmer climes and golder coasts. Leading up to that day, Edmonton seemed to have it all: oil, a booming population, a really big mall, four Stanley Cup banners and the greatest hockey player who had ever played the game. Gretzky had put Edmonton on a map that had previously gone no farther north than Calgary; North America knew who we were. We were the City of Champions. Gretzky

played here. But on that day, it all came crumbling down, and Edmonton's collective "oh, fuck" reverberated throughout the country.

Of course, back then I still lived in my hometown of Ottawa, but I felt the shockwave even at that distance. It was as if Canada was losing a national treasure, as though Kings owner Bruce McNall had come in under the cover of night and swiped, uh, whatever the Canadian equivalent of the Crown jewels would be—one of those big bejeweled Speaker's maces in the Parliament display case, I guess?—right out from under our noses. At the time, I could only imagine how Edmontonians must have felt about the whole thing, how the hell they planned to move past it. After all, Gretzky was more than a hockey player; he was an identity, and somewhere in the swirling black hole left looming in his absence, Edmonton had to find a new one. Sadly, as many Edmontonians know,

**This is a city that is still striving to find itself amongst the rubble, searching for at least another Mark Messier, but all too often coming up with another Mark Lamb**

this quest is still a work in progress.

I've had the pleasure of experiencing this ongoing rebuilding process since my family and I moved here in 1991. The year before, on the hockey end of things, it appeared that Edmonton had recovered smoothly, winning its fifth Stanley Cup on the back of Mark Messier, who wasn't, you know, Gretzky, but he'd do. But it wasn't long before once again, the proverbial wheels fell off the cart. With Messier gone, the state of hockey in Edmonton, as we all know, took a tragic turn for the worse: Joe Murphy. Shayne Corson. Igor Kravchuk. Moderately fine players all, but superstars none. It would become even more clear as the '90s progressed that hockey would no longer be the pin that held

Edmonton to the map, and so other strengths had to be found.

So here we are, Edmonton; the year is 16 A.G., and that identity is still out there, somewhere. Sure, we've tried on a few other hats since then—River City, Festival City, The Only Population in Alberta That Still Consistently Votes Liberal in Provincial Elections—but none have fit quite as snugly. And yet there is a uniqueness to Edmonton that is undeniable. We're an arts town in an oil province; we're proud owners of both one of Canada's most beautiful river valleys and North America's largest refinery row. We're a midsized city in big-city's clothing, always dreaming larger than we are in the hopes that our time in the international spotlight will once again shine our way. To some, our attempts to recapture the glory of kingly days gone by or to create a new notoriety just look sad. To our mayor, these same attempts only serve to further our position as the best city in the best province in the best solar system in the best pants made by the best tailors eating the best prime rib at Tony Roma's, located at several of the best locations in our city, or whatever the hell he keeps saying. I tuned out long ago.

But it's high time I tuned back in, and this is what this column will be about. Unless, of course, I get bored of writing about Edmonton (a scenario that seems not entirely unavoidable), at which point I'll write about whatever the hell I want. But yes. Mostly Edmonton. I promise.

The point, my friends, is that we're still trying. And we'll continue to do so, I'm sure. Because this is a city that feels it deserves more than its lot in life. This is a city that is still striving to find itself amongst the rubble, searching for at least another Mark Messier, but all too often coming up with another Mark Lamb. This is a city in need of an identity. This, my fellow Edmontonians, is life after Gretzky. ☉

6/6/04, City Hall

Cross Country Soundcheck: can I get you each to say something so we can get the levels? Rahim Jaffer, Conservative incumbent, Edmonton-Strathcona: "One... two... three... four..." Debby Carlson, Liberal: "Five... six... seven... eight..." Malcolm Azania, New Democrat: "Vote... N... D... P..."

Ha ha ha; make a joke out of our soundcheck, smart guy? Well, we'll see how you like it when your channel sounds like shit for two coast-to-coast CBC hours. But host Rex "1.21 Gigawatts" Murphy seemed amused, and pleased; when he brought *Cross Country Checkup* to Eville to launch his series of election-special town halls, I doubt he was expecting a packed-to-the-galleries Alberta crowd to cheer a tree-huggin' tax-'n'-disburse people-firster like they would a has-been American pop star. Whoo!

I almost wish I'd stayed home and tuned in; damn, this crowd was demonstrative. It must've been great radio. The conventional commentary has it that this is a shockingly nasty campaign and... well, yeah! Alright! We're reclaiming our Canadian Heritage of two-fisted politics after a wasteland of snoozy Liberal majority-cruises. The Conservatives are energized because the Libs have so loaded themselves down, like Vonnegut's Harrison Bergeron, with the weights and chains and fetters of scandal, bloat and hubris that the playing field is actually somewhat level. The Liberals are energized because it's dawning on them that they can't redblood and babykiss their way through this one. And the ND are energized because... well... they can sit pretty and nod when the mud flies while agreeing with both sides: is the Liberal a promise-breaking pork vendor, or is the Conservative a dangerous Thatcherite redneck? Yes.

But the sound, it was the sound of people having fun, whether they were in blue or red or radioactive orange. Cheers, hisses, catcalls, whoops, shout-downs and—oh, especially and—appreciative low hoots whenever blood was drawn; when the name "Mulroney" was first flipped into the discourse, the ooooo-OooooHhhh! sounded exactly like a vengeful ghost back from some ancient and tragedy-stained tomb. Then there was the mass scream when this high-school kid, Garnet Somethingorother, took Carlson rightly and righteously to task for a comment along the lines of "the Liberals built this country." And when U of A drama prof Beau Coleman took the mic and came at Jaffer—"You mention scandal..."—you could hear 600 lungs take a sharp gasp. Will she... is she...?

She did. And it was great. Anybody who clucks their tongues at the combative ferocity of this election just isn't getting it. The soul of the whole damn country is at stake this time, and this real, lively, rough-and-tumble, swinging politics is coming from the ground up—this is, if you'll pardon a really cutesy paraphrase, what democracy sounds like. The electricity in Edmonton was no aberration; *Checkup* will be broadcasting from Barrie, Ontario this Sunday; tune in and feel it for yourself. —DARREN ZENKO



# The unkindest cults of all

Religious, political, business cults are far more widespread than you may think

BY CHRIS BOUTET

**B**etty McCoy's son isn't actually dead, although sometimes, she says, it feels like he is.

Thirty years ago, one of McCoy's five children left home and moved to Toronto to join a cult. She hasn't heard from him since, she explains; instead, she has been left to deal with the pain of a loss that seems neither reversible nor complete, one that, despite her best efforts, she fears she will never fully understand.

"Way back in the early '70s," McCoy says, "a family member, my son, got involved in a group and left home; I really didn't understand. He phoned me and said, 'Mom, I have to disconnect with you,' and I had no idea that there was going to be this separation. When you suffer a separation and a lack of communication with your son—I mean, this is *my son*—it's a pretty horrific thing. And when it happened, I just didn't know where to go or who to see. I felt like I just didn't know him anymore; he had a complete change of personality, and so I kept hunting to help, to try to figure out what these groups do, how they had changed my son the way they did."

Eventually, McCoy's search led her to a group of people who were experiencing the same sort of situation, and in 1985 they formed the Edmonton Society Against Mind Abuse (ESAMA), a charitable organization dedicated to helping families of cult members cope with their loss and to informing the public about the cult phenomenon. Through ESAMA, who in conjunction with the American Family Foundation is hosting a conference this weekend entitled "Understanding Cults, New Religious Movements and Other Groups," McCoy now uses her own experience to help others whose lives have been effected by the destructive nature of cults.

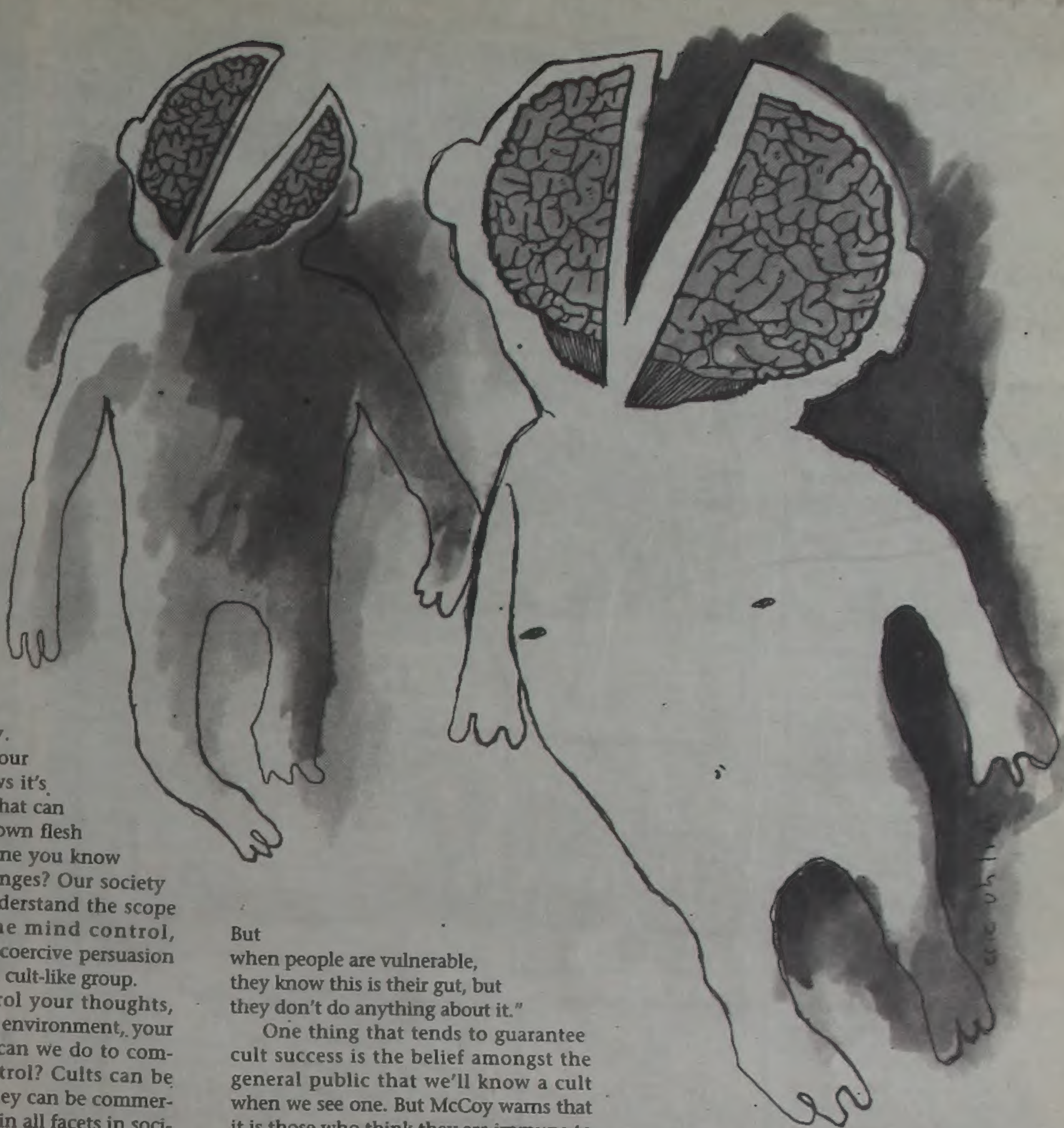
The problem, she says, is that the general public is, by and large, in the dark as to the actual prevalence of cult activity in our society. Too often, people still think of cults as a bunch of people with ponytails and robes dancing around playing the tambourine, so if there's no robe, there's nothing to worry about. Because of this, we often don't recognize the signs of indoctrination until it's too

late. "When you don't know what you're looking at, it's hard to know what to do," explains McCoy. "When you break your arm, everyone knows it's a broken arm; but what can you say when your own flesh and blood or someone you know just completely changes? Our society simply does not understand the scope and severity of the mind control, thought reform and coercive persuasion that are the mark of a cult-like group."

"They will control your thoughts, your emotions, your environment, your information—what can we do to combat this sort of control? Cults can be political, religious, they can be commercial business, they're in all facets in society. What society doesn't know is that we're paying such a high price in economic and psychological damage, and it's happening right under our noses."

**MCCOY ADMITS** that it may come as a surprise to most people that the definition of cultism has expanded to include high-demand political groups and businesses; I mention during our conversation that a few years back, an acquaintance of mine got involved in an Amway-style group and is now thoroughly convinced that if she buys the products and goes to the conferences, she will make a million dollars and have a beach house in Hawaii. That's an excellent example of a cult-like business group, says McCoy, explaining that a cult is any highly manipulative group which exploits its members and can cause psychological, financial and physical harm. My friend, she explains, is being exploited financially and psychologically to further the ends of her higher-ups, and as such she is currently the victim of cult influence. I'm sure she would be surprised to hear that.

"You'll notice that all the really large cult-like groups promise the moon," she says. "When you're young and a marketing cult promises you all the wealth in the world, it sounds too good to be true but you just don't notice because the leader has such a firm grip on how to manipulate these people. If it sounds too good to be true, it is too good to be true."



But when people are vulnerable, they know this is their gut, but they don't do anything about it."

One thing that tends to guarantee cult success is the belief amongst the general public that we'll know a cult when we see one. But McCoy warns that it is those who think they are immune to the trappings of high-demand groups who are most vulnerable to them. She points to ESAMA's pamphlet, which warns that, contrary to popular belief, "the assault is on your emotions, not your intellect. You should know that the two principles of psychological coercion are (1) if you can make a person behave the way you want, you can make that person believe the way you want; and (2) sudden, drastic changes in environment can lead to heightened suggestibility and drastic changes in attitudes and beliefs." And once a person gets involved, the methods of manipulation and control in

cults are almost infallible. Strategies ranging from isolation techniques to suppression of doubt and resistance to new ideas, McCoy says, are all meant to do one thing: separate a person from the reality they knew and replace it with a new one that benefits the leaders at the expense of the members. Which, to McCoy, amounts to outright mind abuse.

**DR. STEPHEN KENT**, a sociology professor at the U of A who specializes in religious deviance and is speaking at the conference, agrees with McCoy's assessments, but also cautions against running around branding every exploitative group as a cult. "The issue of definition is one that comes up all the time," he says. "A lot of us try to avoid the 'cult'

word because it can be derogatory, but what people seem to mean by it is a high-demand, manipulative group whose members cannot make informed decisions about their own lives and the lives of their loved ones. In other words, leadership and the teachings of the leaders make people feel that anything good comes from the group, and anything bad comes from themselves, their rationality and their doubts. It's a very common behaviour. Consequently, people become very fearful of listening to reason or of expressing hesitations and cautions they may feel."

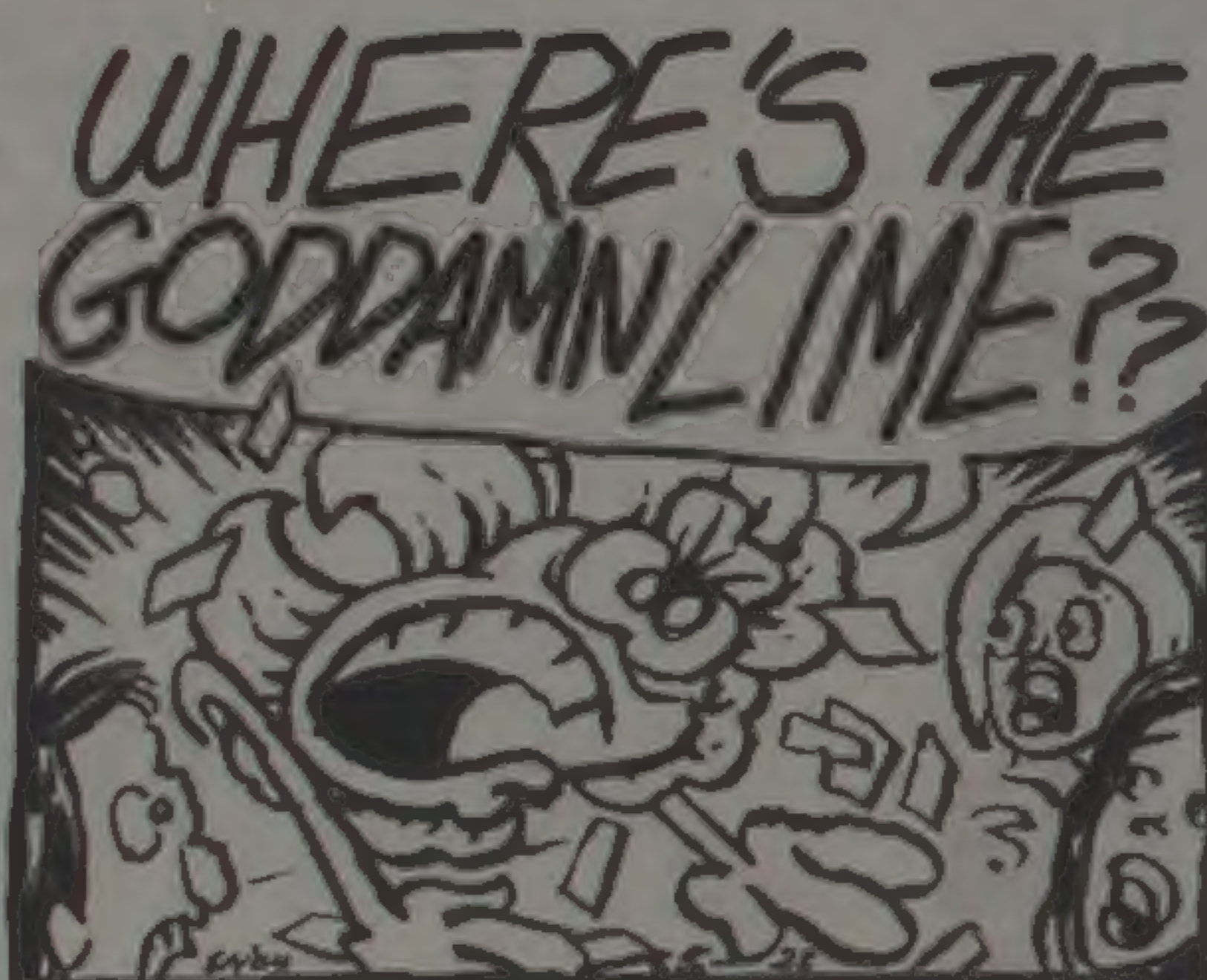
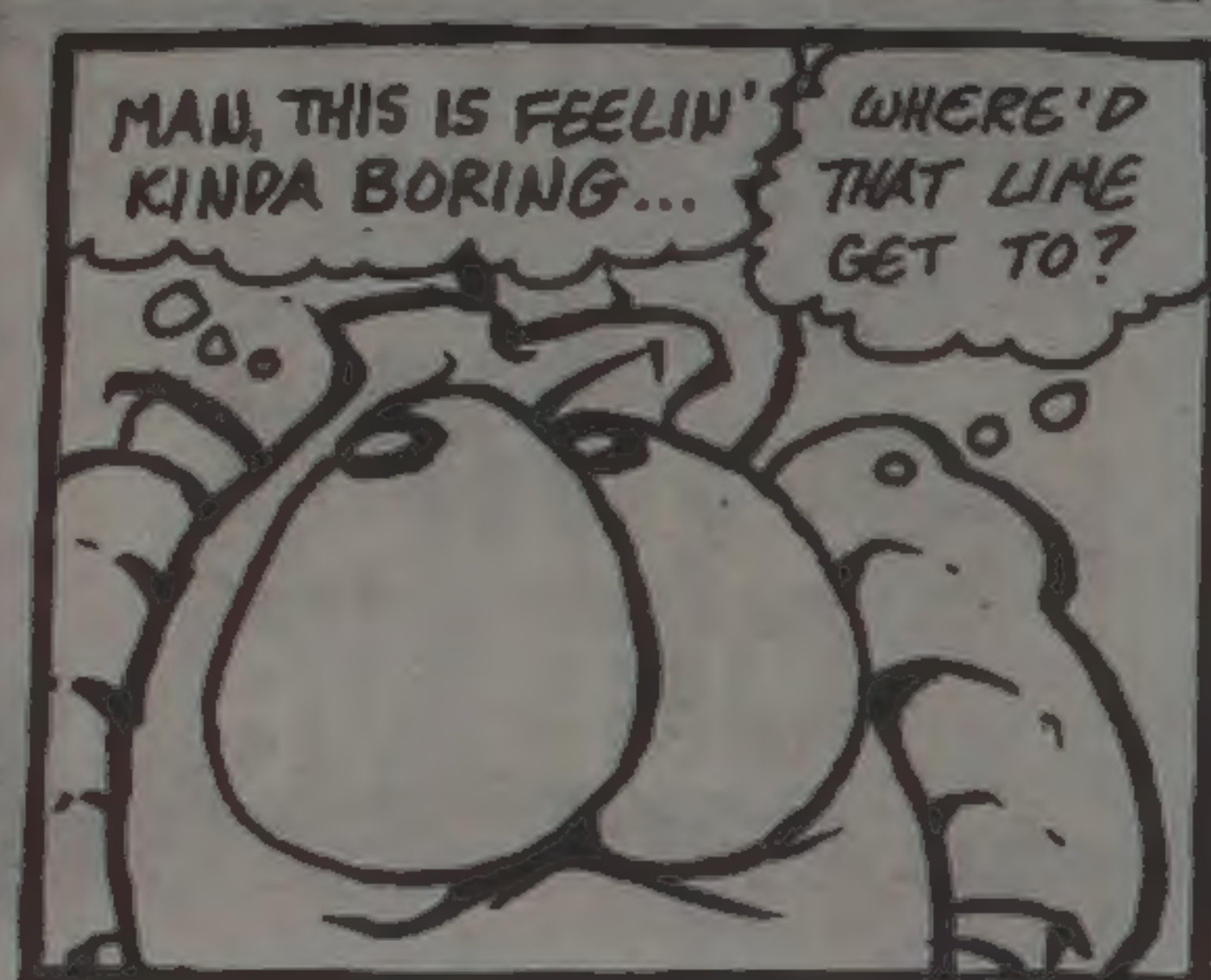
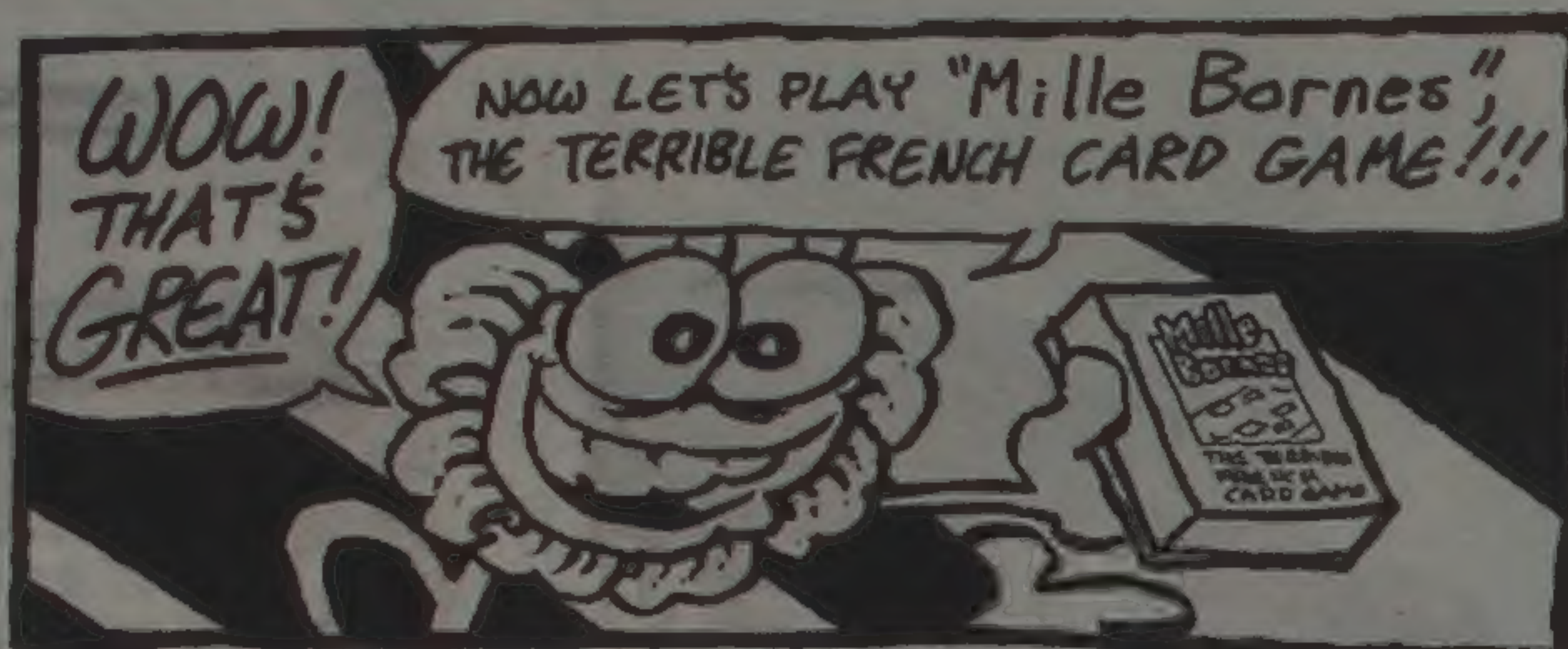
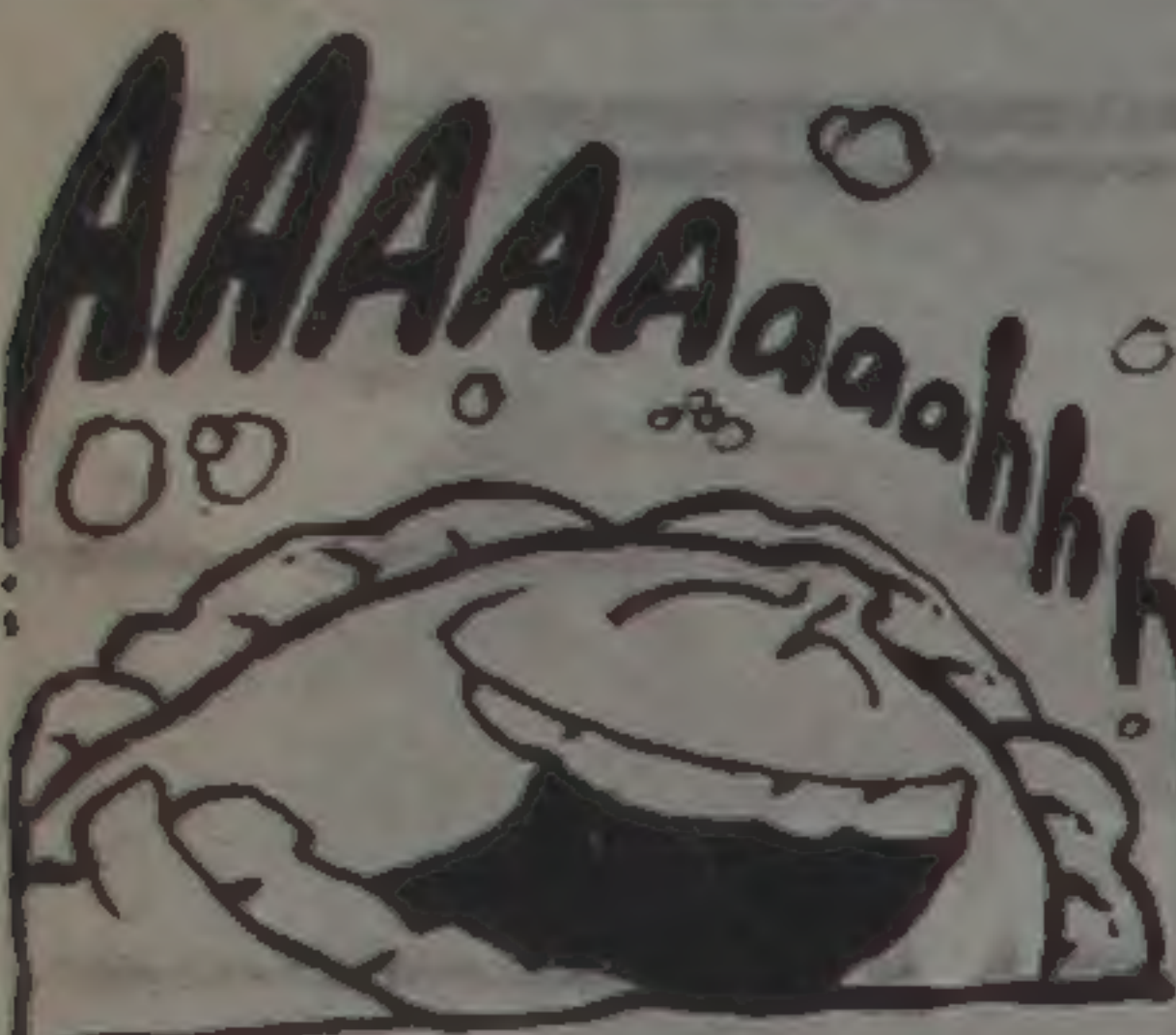
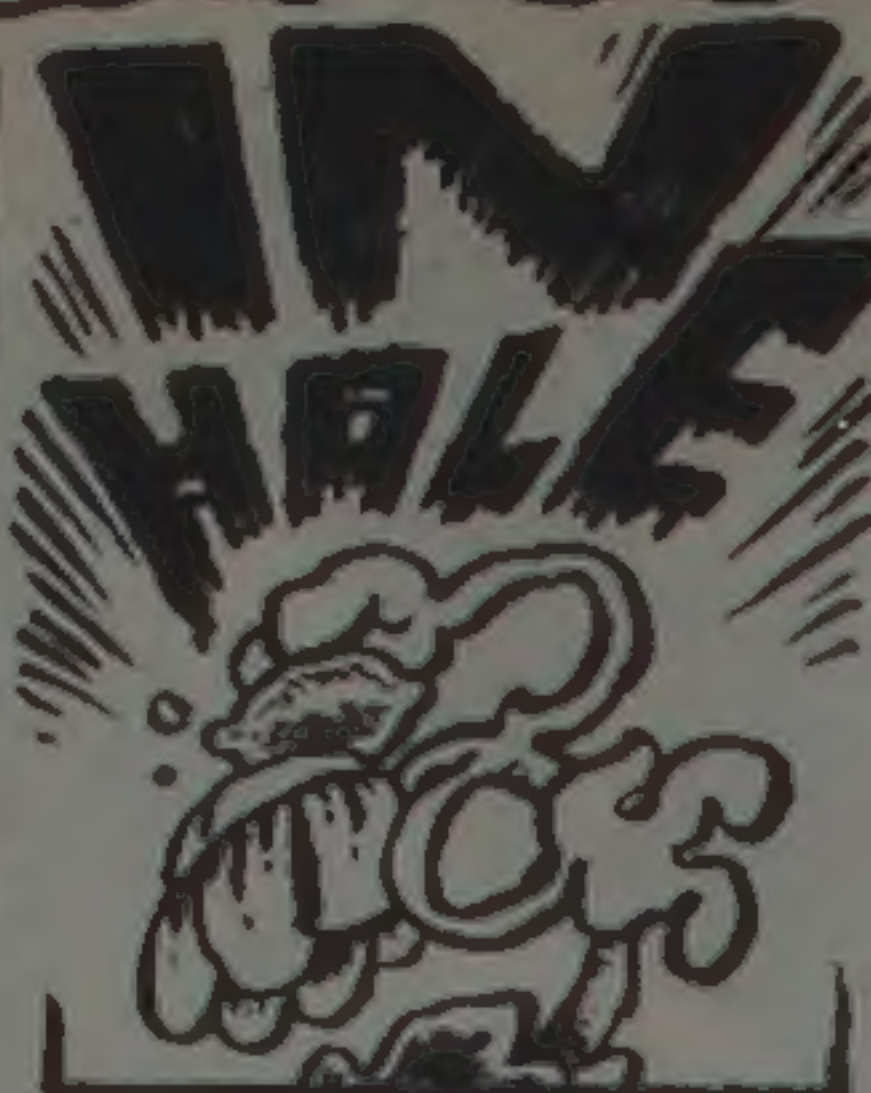
It's an easy trap for anyone to fall into, Kent says, and he warns everyone—and he means *everyone*—to always be on guard against groups who promise the answers to all your life's questions. "Some groups target students," he says, "some groups target foreign students in particular, as they are especially vulnerable. Some groups target business professionals. And generally there are just a wide range of groups who target individuals who simply want to improve their lives. There are always people trying to better themselves, and so there will always be these groups."

**MCCOY ESTIMATES** that there are anywhere between 200 and 300 cults operating in Alberta right now, and Kent,

## FEATURE



# BOBTAFIN: Seriously About Limes



## Haiku Horoscope

### ARIES

(Mar 21-Apr 19)  
Keep Music Coming™  
It will be loud, soulless  
Music, but that's life



### LIBRA

(Sept 23-Oct 22)  
It's summer, so that  
Isn't yellow snow; I'm sure  
That you can eat it



### TAURUS

(Apr 20-May 20)  
The Hollywood Hills  
Are calling your name—wait, your  
Name is not Cocaine!



### SCORPIO

(Oct 23-Nov 21)  
Reality shows  
Mean your 15 minutes are  
Getting cut to five



### GEMINI

(May 21-June 20)  
Now that you own your  
Own exercise equipment  
Sit back and eat pie



### SAGITTARIUS

(Nov 22-Dec 21)  
Grey skies are going  
To clear up, so give thanks to  
Zeus, Lord of the Skies



### CANCER

(June 21-July 22)  
Just relax this week  
Things will go as easy as  
Madonna herself



### CAPRICORN

(Dec 22-Jan 19)  
Sorry to say, but  
Those kittens and that yarn are  
Just not rock 'n' roll



### LEO

(July 23-Aug 22)  
Nothing like the Great  
Outdoors to make you value  
Air conditioning



### AQUARIUS

(Jan 20-Feb 18)  
That candy heart is  
The closest that you will come  
To finding true love



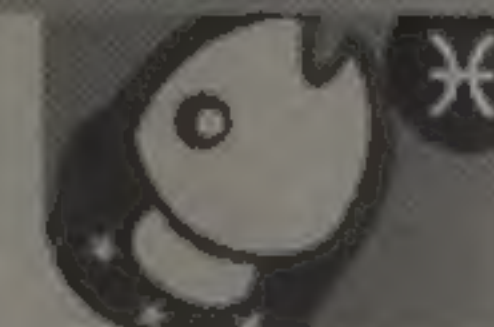
### VIRGO

(Aug 23-Sept 22)  
Hot dogs mean summer  
Swim in pools of processed meat  
Find true happiness



### PISCES

(Feb 19-Mar 20)  
Things could always be  
Worse, like, maybe you could have  
Two bears humping you



by Jonathan Ball, Registered Fraud, [www.jonathanball.com](http://www.jonathanball.com)

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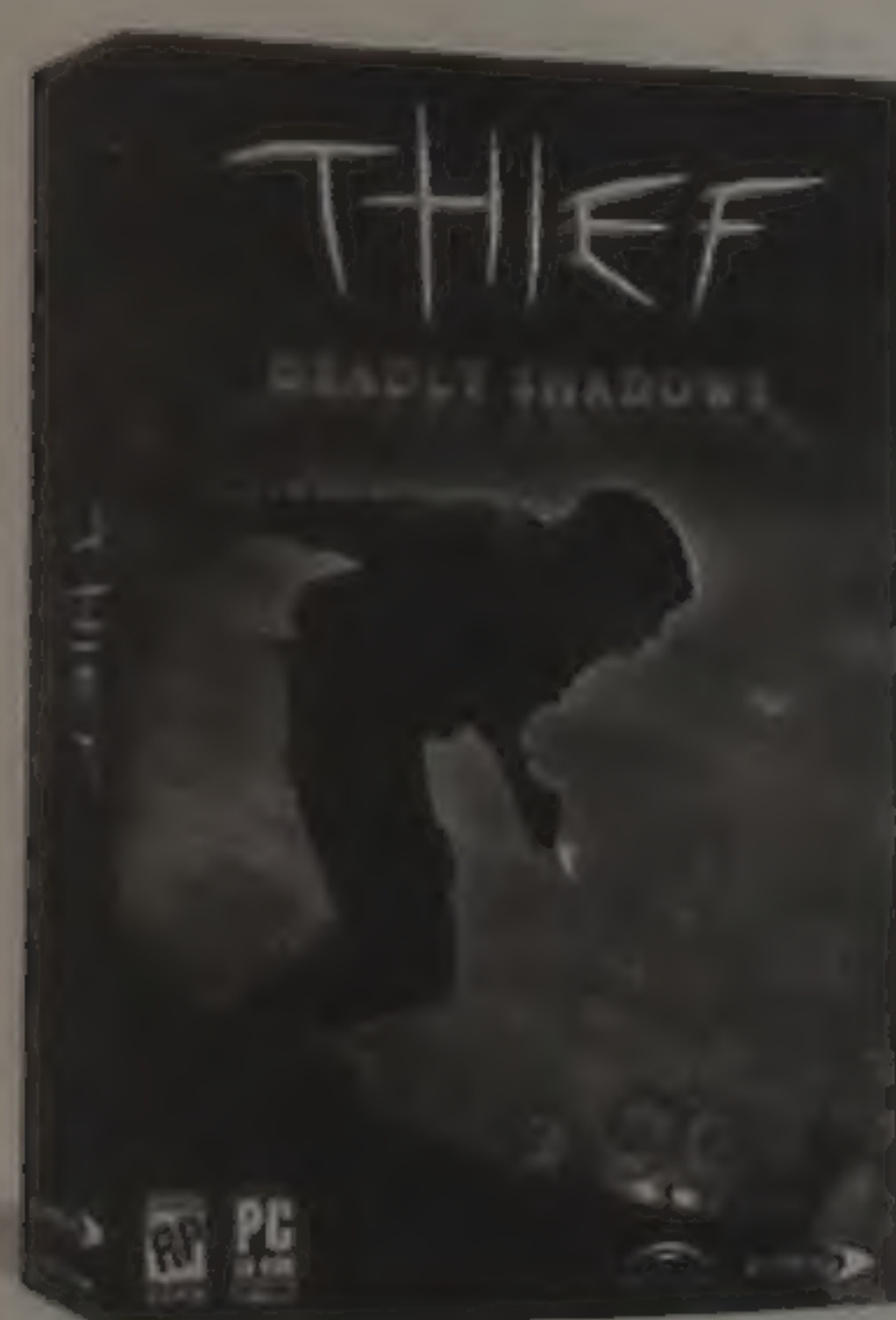
## infinite lives

By DARREN ZENKO

### Stealing beauty

"All I'm taking is your time/Help me make it through the night" —KRIS KRISTOFFERSON

Urgh. It's been a while since I've had this feeling, the weird kind of clammy not-rightness that comes the morning (well, noon hour) after a night of videogaming 'til dawn. To be honest, it's rare these days for a game to hold my interest for even two hours, let alone keep me on my specially-designed Swedish wicker gaming chair until the Rosy Fingers of Eos reach out from the east. And speaking of rosy fingers... ouch. I never thought my hands would get so cramped up that I'd want to disconnect my Xbox's compact S-type controller and (literally) blow the dust off the humungous original "Bear" model, just for com-



fort's sake; that's like switching up to large-print books, or installing handrails in the john. But that's what *Thief 3* will do to a man—steal away his time and youth.

In this space, I don't normally do straight-ahead reviews, but I'm making an exception here because my other venues won't let me swear, and it needs to be said that *Thief 3* is a fucking awesome videogame. I haven't had this much time-destroying, in-the-zone, alpha-state fun since... well, since *Morrowind*. I guess that stands to reason,

since my preferred playing style in that ridiculously open-ended game was thievery and stealth. But *Morrowind*'s sneakiness was an option, an adjunct, an aspect of a much broader universe, and in *Thief 3* it's the be-all and end-all of the experience.

For lots of folks, this isn't anything new; the *Thief* series is the granddaddy of stealth action. Pardon me for coming late to the party. I must seem like a guy who shows up at a sci-fi convention with a *Star Wars* DVD, screaming "Oh my god! Have you *seen* this fucking movie?!" But this third *Thief* game (subtitled, very lamely, *Deadly Shadows*) will be most console gamers' entry point to the series, so I'm probably not going to be the only spaz case out there, boring all you PC veterans with newbie enthusiasm. A fringe benefit, though, is that we get to see and know and learn the *Thief* universe for the first time, and we get to do it in a totally gameplay-based manner.

You see, your titular master burglar, Garret, has an impressive arsenal of break-and-enter tools that can be used in ingenious ways: moss arrows to deaden footfalls on noisy surfaces; water arrows to put out torches, wash away telltale bloodstains and help spread that mossy goodness; climbing gloves, gas bombs, firecrackers, etc. And he uses these gadgets plus his great skill at running and hiding to go places he isn't wanted. That's basic. But he's not just stealing loot bags and gems and candlesticks and sacred artifacts—he's stealing information. One of the benefits of being effectively invisible is that you get to do a lot of eavesdropping, and paying attention pays off. You'll learn about security setups, hidden loot and guards' movements, sure, but the more you listen, the more *Thief's* world of factions and secrets and feuds and personalities builds itself around you. Combine this with the many interesting notes and books scattered, *Morrowind*-style, around the environments... it's utterly engrossing.

Finally, I love this damn game because I'm a single-player gamer, and lately I feel the way diehard fans of 2D fighting and platform games must have felt when 3D took over everything. More and more, games are of the "Yeah, it's okay, but to really get the experience you *have* to check out the online multiplayer" school, and it pisses me off. I like my videogame me-time, which *Thief 3* delivers in abundance. *Problematic* abundance, as it turns out. Can I get workman's comp for this blood blister on my R-trigger finger? It's making it painful to get back to work. ☹

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**\$3 Bill**

Continued from page 4

three-fifths of a man, I am a total man," he says. "Domestic partnerships is only three-fifths of the law."

North America's larger black community still commonly deflects charges it is homophobic. Onetime Bill Clinton presidential assistant and current president of the U.S. National Black Justice Coalition Keith Boykin, in a recent column supporting gay marriage, noted, "Worn down by white racism and black homophobia, many black gays and lesbians aren't eager to take on the marriage fight. 'That's not our issue,' they say. But when your minister holds a press conference to condemn you, it is your issue."

There is a Catch-22 at work here, which is why there is just one black Pride event in Canada this summer. As the respected S.I. Newhouse School at Syracuse University reported in its 2001 U.S. Gay/Lesbian Con-

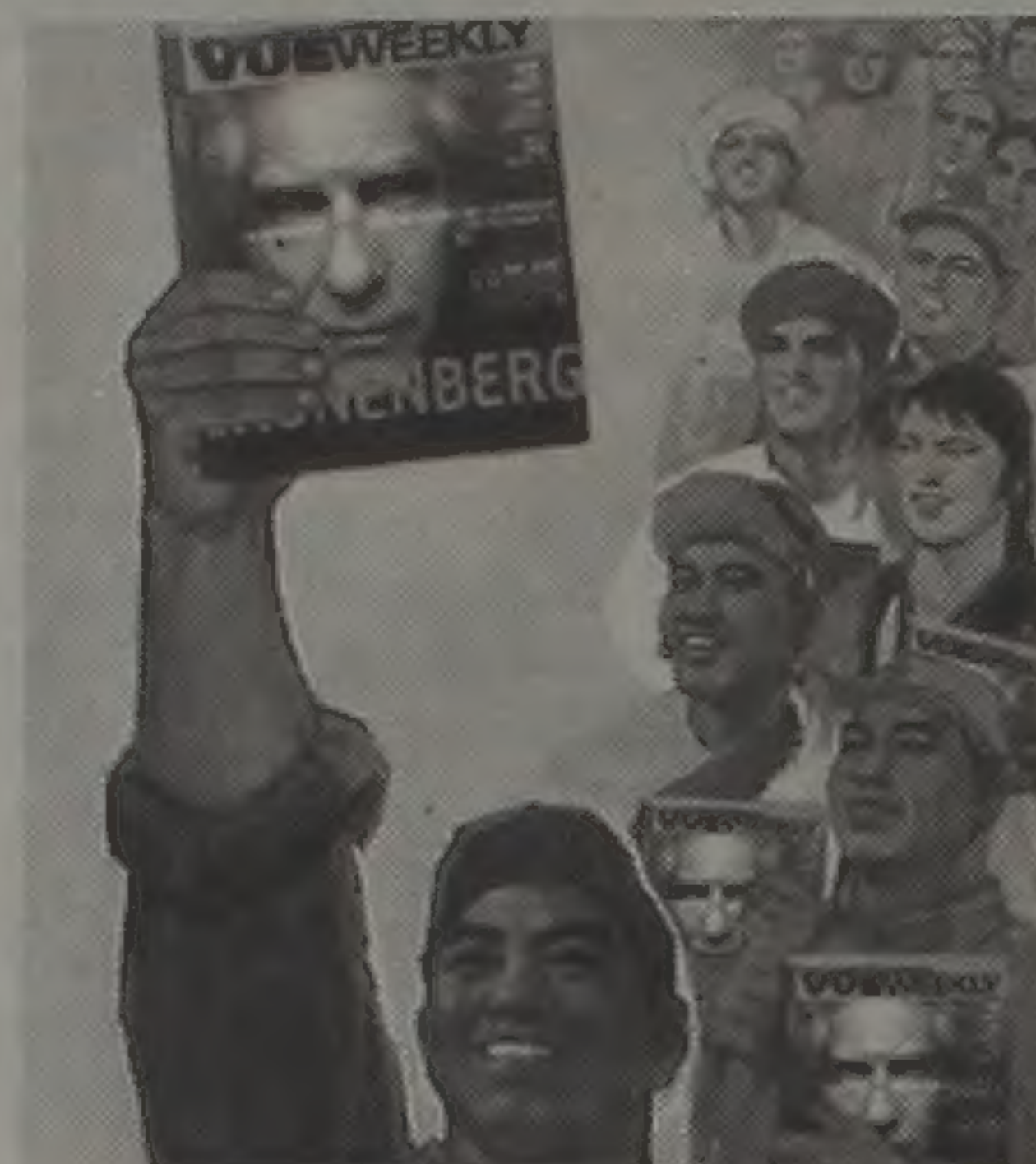
sumer Online Census, 81 per cent of gay men and lesbians surveyed often identify more closely with their sexual orientation than with their ethnic background. But perceptions differed according to race: white respondents identified more closely with their sexual orientation (85 per cent) while 63 per cent of African-Americans and 55 per cent of Korean-Americans said they identified more strongly with their ethnic and cultural backgrounds.

In other words, (perceived) racism keeps Canada's gay communities predominantly white while many black gays and lesbians remain closeted in their communities fearing they will be outcast by friends and families. That's because, at the end of the day, we all need a place to come home to. Which would you choose?

What Canada desperately needs to do now is create a black gay-youth movement and establish a national black gay-rights organization—one that is staffed by blacks and not by well-meaning whites. Until that day comes, though, I, as a person of mixed race, strongly suggest African-Canadians make their way to Toronto Black Pride this summer. It is time to seize the moment.

Like James Brown sang back in 1969, "Say it loud—I'm black and I'm proud!"

**Essential buttplugs:** Toronto Black Pride is being held during Caribana, July 30 to August 1. Surf to [www.torontoblackpride.com](http://www.torontoblackpride.com). Black Pride NYC is being held June 21-27. Surf to [www.blackpridenyc.com](http://www.blackpridenyc.com).



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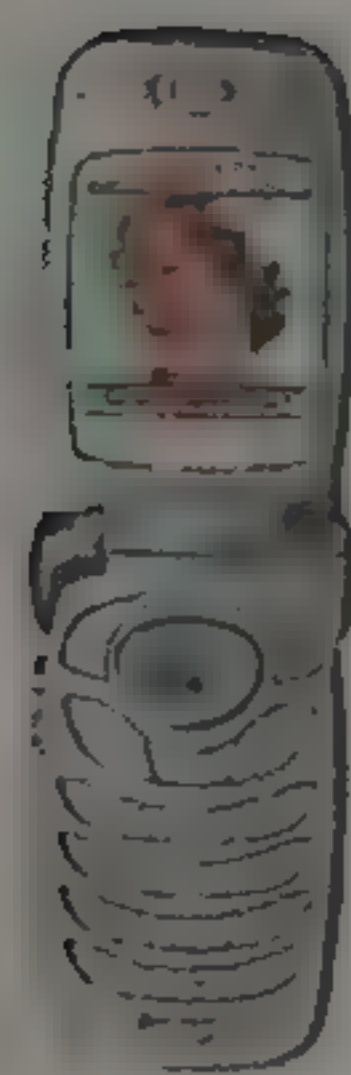
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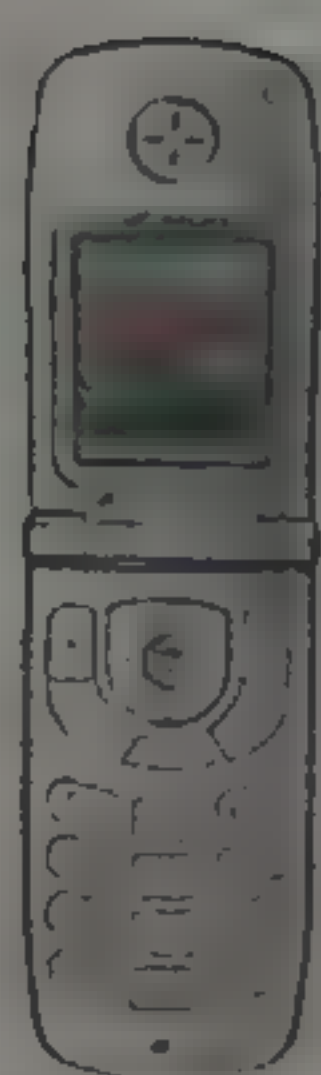
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while more noncommittal when it comes to naming a precise total, agrees that there is a presence right here in Edmonton.

"Well, it'd be impossible to do a survey or a statistical account on that," he says, "but people in this area do get a surprising amount of phone calls about high-demand Christian groups. These are ministers who often work in independent churches, whose oversight and monitoring is weak, and who make claims that they are the hotline to God. But basically, any kind of groups that put blinders or restrictions or limitations on people's ability to make free and informed choices, especially when it's related to religion, psychotherapy, et cetera, are suspect.

**ULTIMATELY**, says McCoy, the best defence against cult influence is education, and that's something that her organization can provide, and that she hopes this conference will provide as well.

"We're bringing a group of people who are very well-versed on cultic thinking: researchers, teachers, former cult members and some current cult members who come to see what we're about," she says. "What we hope is that the more the public knows about the characteristics, the goals, the ways that cults manipulate people to behave the way they want them to behave, the more they'll be

able to recognize this influence sooner and react to it.

"A friend of mine, for example, who had no reason to be in any cult, was approached a number of times in the street and given the usual, and she said she would have probably listened to them for hours. But after learning about this from me, she knew right away that they were recruiters. She listened differently. She heard what they were saying, and she heard what they weren't saying. The more people know, the more they'll know that they're not alone, and that there's hope. That's the big word: hope."

Ever since she lost her son, McCoy has gotten to know the word "hope" all too well.

"The grieving process after this happened was a long process," she says. "It wasn't a death, but it felt like a death that keeps going on and on. You can subliminate and wrap yourself in the education thing, in the listening thing to help other people, but the person that's left behind—it can be a child, a grandparent—they have to cope with that for the rest of their life and try to carry on. It isn't like a separation; it's like a death." ☐

*The American Family Foundation's "Understanding Cults, New Religious Movements and Other Groups" conference will run from June 11-12 at the University of Alberta Conference Centre. Agenda and registration information can be found on the Edmonton Society Against Mind Abuse's website at [www.ecn.ab.ca/esama](http://www.ecn.ab.ca/esama).*

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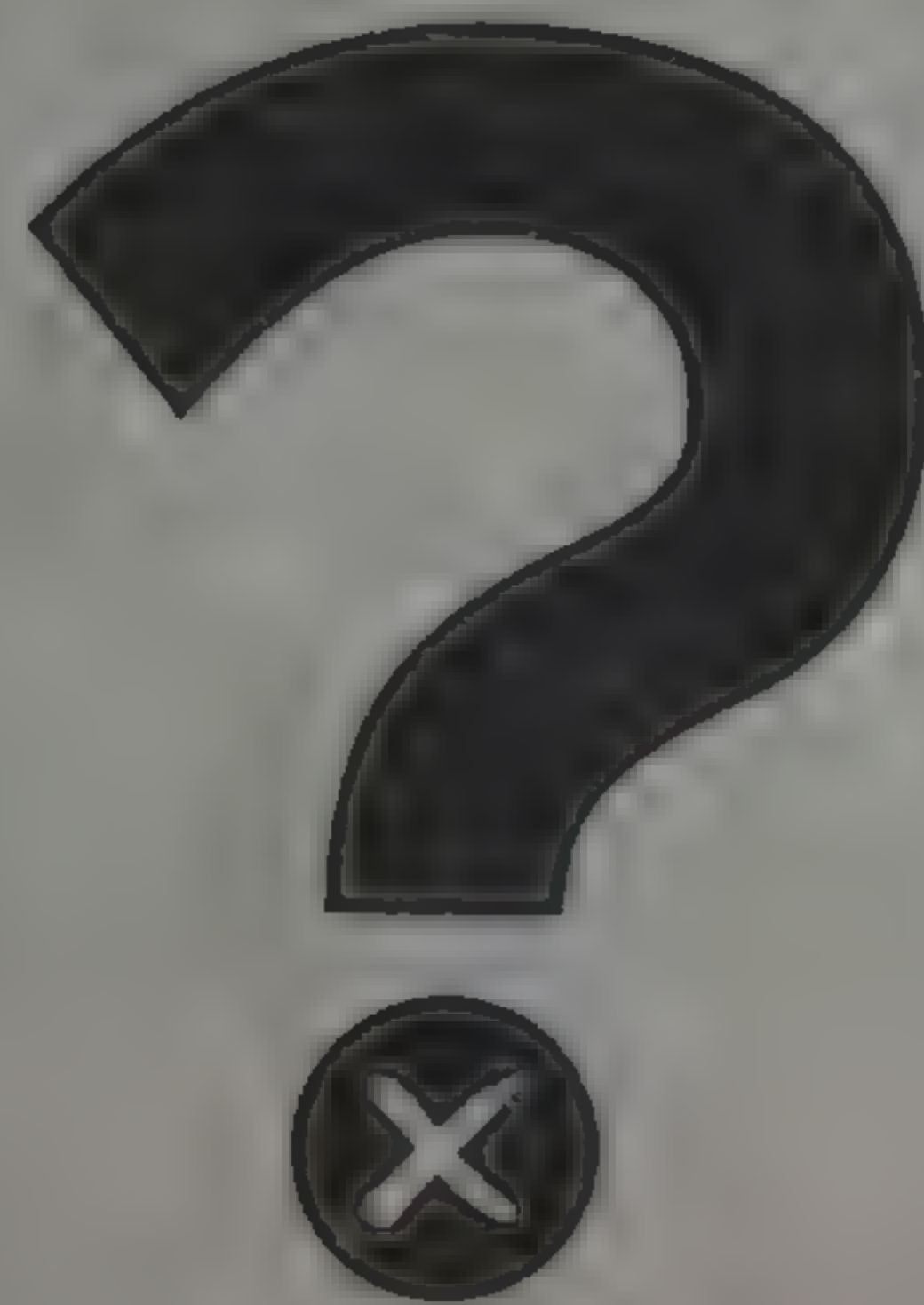


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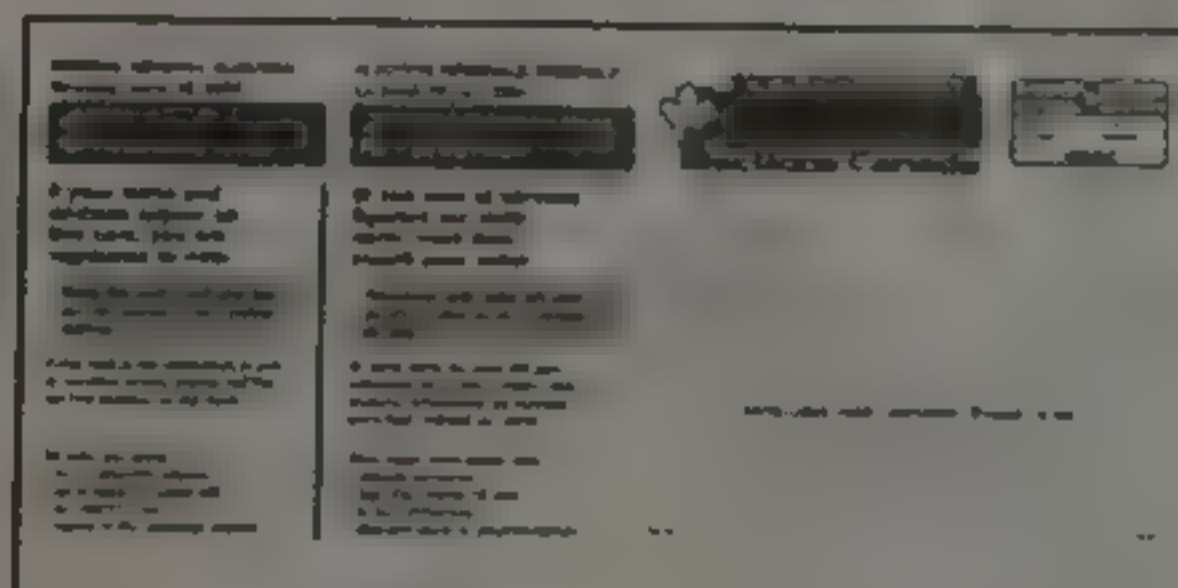
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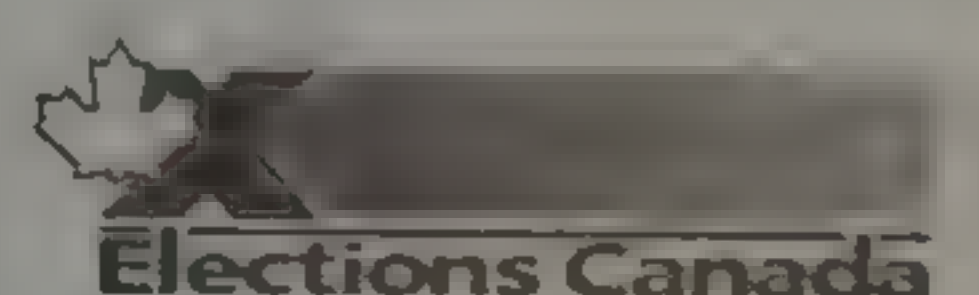
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# "The best hotel this far north"

Nearly 113 years after it opened, the Strathcona Hotel remains the heart of Whyte Ave

BY KRISTINE OWRAM  
PHOTOS BY PIETER DE VOS

It's winter on Whyte Avenue, and I'm waiting to get into the tavern of the Strathcona Hotel. Even after three years of coming here almost every weekend, the number of shivering people willing to stand in the freezing cold for up to an hour to get in on Friday nights still surprises me. I'm chatting with my friends when a guy who can only be described by the high-school term "chach" walks out the door.

"This club sucks. Don't waste your time," he announces to the approximately 30 people standing in line. We laugh at him and, glaring at us, he strides down Whyte to some place a little more suited to his refined tastes, possibly the Roxy or Squires.

My first visit to the Strat (or Strath, as it was known until more recent generations of visitors got lazy and dropped the "h") was on the night of my 18th birthday. I had heard a lot about the place from my friends with fake IDs: the seediness of the tavern, the weird old people who sat in the corners by themselves and, most importantly, the cheapness of the beer. My friends, of course, were right. The Strat was indeed seedy, almost to the point of caricature; the beer was definitely cheap, and some of the older regulars did seem kind of weird to the eyes of a naïve 18-year-

old who had never been to a bar before. But at the same time, there was something more to this bar, a lingering sense of meaning and purpose that I couldn't quite put my finger on.

That same summer, I got my first job working as a research assistant for a history professor at the U of A, a job that partly involved reading copies of several frontier newspapers from 1891. I was scrolling through the *Edmonton Bulletin* on microfilm one day when an article caught my eye. It said something about a hotel being built on First and Main (now Whyte and Gateway Boulevard) across from the new railway station. Although the hotel was referred to as the C&E in the article—after the Calgary and Edmonton Railway line that stopped across the street from it—I knew it was the Strat. I checked the date again: August 22, 1891.

Being an aspiring historian, I tried to imagine what South Edmonton was like in 1891. (The village wasn't incorporated as Strathcona until 1899.) The Strat was built at a time when the population of the entire Northwest Territories (which then included most of present-day Manitoba and all of Saskatchewan and Alberta) numbered less than 67,000 people, when the only way to get across the North Saskatchewan river was by ferry, and when the Klondike gold rush wouldn't start for another six years. It was these humble beginnings that lend the hotel its modern-day charm and atmosphere.

**THE STRAT HAS** a rich and varied history. It was opened in December 1891 so railway passengers would have a place to stay in the brand-new town of South Edmonton. According to local historian and longtime Strath-

cona resident Judy Berghofer, the Strat was a place of welcome for settlers arriving from eastern Canada, the United States, and Europe to brave the unsettled land of the Northwest. "The settlers would get off the train and look for somewhere to stay initially before they went and bought what they needed, went to the land titles office across the river in Edmonton, got a claim for land, and then headed out and settled," says Berghofer, who often gives walking tours of the Old Strathcona area. "That's how our pioneers came to be."

"The Strathcona Hotel was a place of welcoming for people," she continues. "It was a place for people coming

## FEATURE

from other countries to get their bearings before they headed out into who knows what. It was a place of great adventure and great dreams people had for this new land and for their children and grandchildren. And if you look around Whyte Avenue today, you know that those settlers' dreams were, for the most part, fulfilled."

The C&E Hotel, soon renamed the Hotel Edmonton and then the Strathcona Hotel when the town incorporated, has been one of the pillars of Strathcona's history for more than 110 years. It temporarily housed Strathcona's first public school in 1892, services for Presbyterians and Methodists before permanent churches were built, and, perhaps most strangely, was turned into the Westminster Ladies' College in 1918 when prohibition rendered the business unprofitable for the first and last time in its history. Pictures of the hotel from this period show

signs advertising art and music classes, household science and something called "physiculture expression."

**YOU WOULDN'T GUESS** it today, but according to newspaper articles from the period, the Strat was built as "South Edmonton's answer to the Macdonald Hotel."

"As the new arrival steps from the CPR train in Edmonton South, the first pretentious building to meet his eye is the Strathcona hotel, built by the CPR company twenty years ago to accommodate the luxury-loving public, who were dissatisfied with anything short of the best," reads an advertisement from the 10th anniversary edition of the *Edmonton Journal* in 1913. "It was here that men prominent on two continents, noblemen, adventurers, hunters and factors representing foreign interests gathered to sup and chat over the events of the day and speculate upon the possibilities of the great west."

While the hotel hasn't been the favoured haunt of noblemen for many years now, it has developed an impressive and reliable consistency in its more recent history. The qualities of the tavern that attracted university students in the 1960s are still present today, and the hotel has long been a refuge for wanderers, from traveling salesmen in the '50s and '60s to the seasonally employed oil workers of today.

Joe Cherwinski, a Canadian historian at Memorial University in St. John's, Newfoundland, was a semi-regular visitor to the Strat as a graduate student at the University of Alberta in the late '60s. While some things have obviously changed, any regular today can identify with his experiences almost 40 years ago.

"I suspect for the itinerant community or those who were seasonal labour, the atmosphere was certainly unaffected, so they felt more comfortable," he explains. "You have to remember that it was the Social Credit era, and in those days, while they wanted you to drink for the revenue, they didn't want you to enjoy yourself while you were doing it. There were all sorts of rules and regulations that prevailed in beer parlours in those days, and I suspect they were probably a bit looser in a place like the Strathcona, where everybody knew everybody else, and if the inspectors from the ALCB [the Alberta Liquor Control Board] showed up, the visitors were well warned ahead of time."

**ACCORDING TO CHERWINSKI**, the Strat appealed to him and his friends as an anthropological study of sorts, but there was obviously more to its charm than that. "It was a favourite with those students working on social history subjects because it was so obviously working class—or at least that's how we perceived it," he laughs. "It had spartan decor, checkered tablecloths and a casual atmosphere, but it was spotlessly clean. Unlike some beer parlours, the liquid was always up to the ALCB line and was priced at 15 cents a glass, the industry standard at the time. We pipe-smoking pseudo-scholars were the objects of resentful glances from the regulars for having invaded their space, but we didn't know any better."

Bob Shalka was also a Strat regular in the '60s, but with a slightly different perspective than Cherwinski's. His father, John Shalka, was a part owner of the hotel from 1963 to 1972, and as a result he not only drank there regularly after he turned





21, but he also helped his father with chores like restocking and cleaning out the draft lines while he was still underage, and, once he was bit older, he worked there as a waiter.

According to Shalka, the Strat has been part of his family for a long time. "As a bit of lore," he says, "my grandfather and grandmother stayed in the Strathcona when they first came to Edmonton. In 1902, my grandfather had been living and working in B.C. and then decided to move to Alberta because he wanted to start farming. There were other hotels in Strathcona at the time, but it was the one right by the railroad, so that was the logical place for them to stay. They stayed for at least a couple of nights before they got their bearings and decided where they were going to go settle."

When Shalka's father owned the hotel it had several slogans, including "Where friends meet," "Don't gamble with service. Ours is the best," and "Best hotel this far north."

"And it was all true," Shalka says. It was the best hotel that far north, at least on that particular spot, and it had always been a place where you could get together with some friends and mind your own business and have a pleasant evening."

**HOWEVER**, visitors to the Strat didn't always mind their own business, according to Tommie Gallie, a local visual artist and regular at the tavern from the '70s to the '90s. "It was mostly lefties I went there with at the time," he says. "One night in the early '90s, Ralph Klein came in with his bodyguard or chauffeur, and he had had a couple of pops. When he came in he was going from table to table looking for a place to park himself, and when he approached our table I got up and said, 'I don't think you'd be all that welcome here,' so he proceeded to sit down and be Ralph Klein, which was a little obnoxious."

"I didn't debate with him, but a friend of mine got into quite a match, and they went on for quite a while," he continues. "I think Klein's idea was to go out and drink with the locals—in a patronizing kind of way—but our table was certainly not

sympathetic to him."

According to Gallie, the Strat was an important New Democratic Party recruitment centre in those days, an inevitable continuation of its long history as a haven for the working class and poor university students. And today, with beer priced at \$8.50 a pitcher or 85 cents a glass, hotel rooms (with a toilet and bathtub down the hall) costing \$25 a night, and affordable snacks of pickled eggs and questionable hot dogs, it's no wonder people grow so attached to the place. Adding to its character, the Strat was deemed a provincial historic resource in 2001, a fact that further separates it from the newer, trendier bars surrounding it.

**BUT WHILE THE STRAT** may not be the hippest establishment on Whyte Avenue, it has an almost inexplicable charm that has kept it popular and profitable for 113 years. "It's the old traditional country pub," explains Berghofer. Ask almost any Strat regular, and they'll agree that part of the appeal of the tavern is the fact that you can go there and have a conversation without straining to be heard over blaring music, a rare find on Whyte these days.

"Basically the Strat is a great bar because it has no character, that was the charm," said Gallie. "It didn't have music, it didn't have strippers, and you just went there and drank beer. They had one television in those days and a pool table and a shuffleboard, and it was its lack of character that gave it character. It was the people who made the pub, not the establishment itself."

While the Strat's historic atmosphere and eclectic mix of regulars may not appeal to the average chach looking for a top-40 club to dance away his Friday night, it's exactly these characteristics that have kept it around longer than any other business on the south side of the river and has kept people waiting in line to get in on freezing winter nights.

"It's completely non-pretentious," explains Gallie. "It has no pretensions of being anything other than what it is, and that is exactly its appeal." ♦





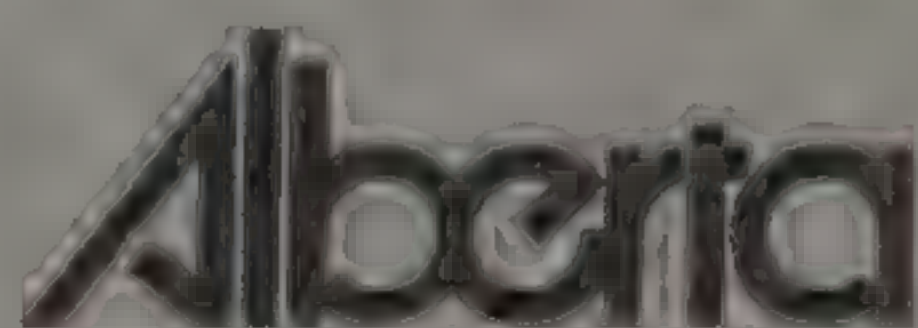
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## Everybody's skirts

Hot-weather wear can actually conceal your flaws instead of exposing them

By ANNA STUFFCO

**W**henver I'm feeling like a deep-fried sausage in a pair of tight jeans, I get so frustrated with my closet I seriously consider having a bonfire in the backyard and inviting the neighbours over for smores. The only looks that makes me feel human again are the ones involving a skirt. For some strange reason, skirts have the ability to hide whatever it is that needs to be hidden and flattened those sausage-like areas, exposing as much or as little of your leg as you want. Certainly I can find no salted, cured meat-like

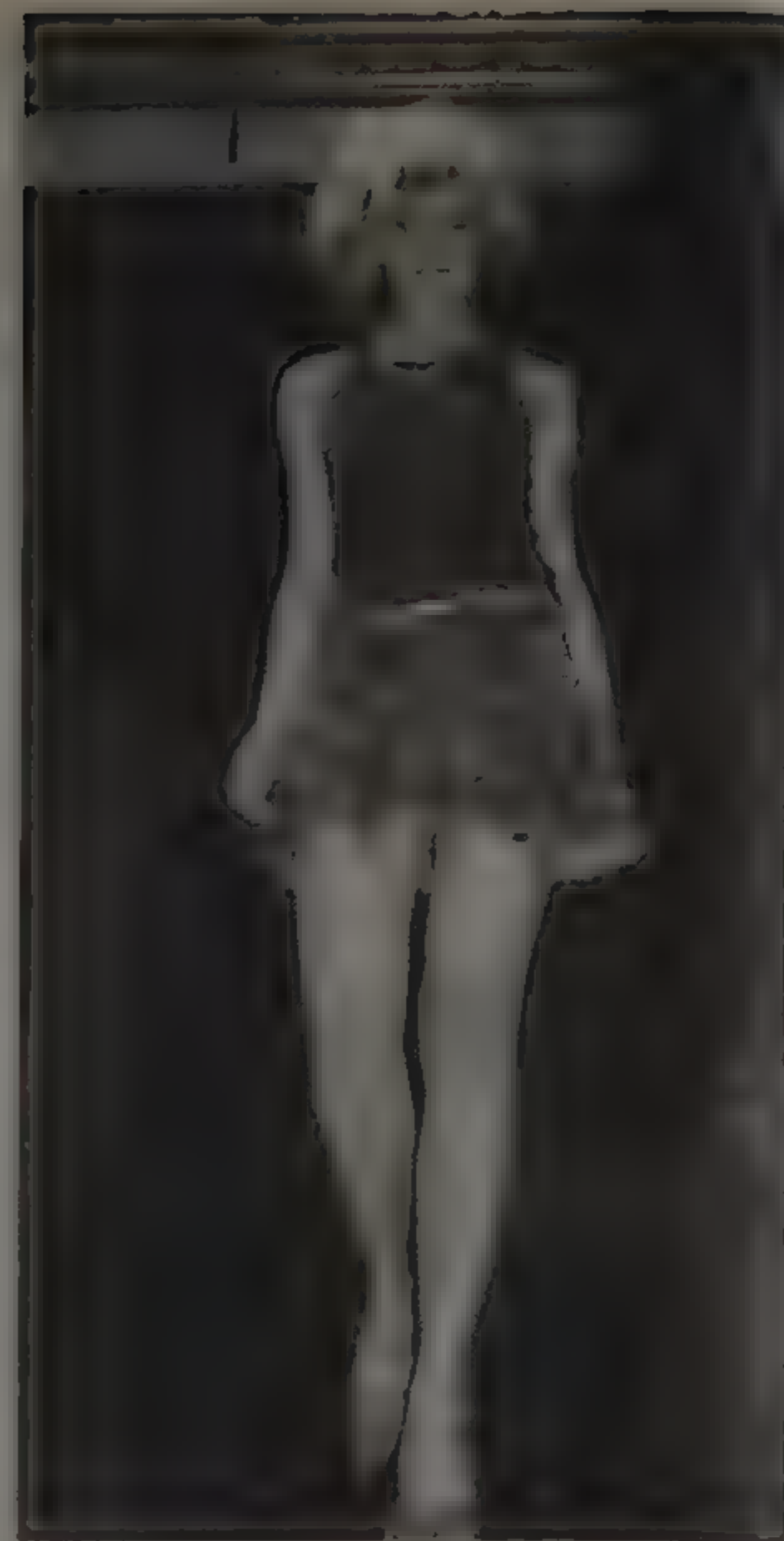
tendencies in my ankles.

What started as a symbol of oppression to me now signifies freedom and femininity. Skirts are an excellent way to feel comfortable and look good without sacrificing style or class. Although the object isn't always to look like Geri Halliwell's twin sister, showing a bit of leg does

### STYLE

add tonnes of sex appeal to your otherwise Martha Stewart look. Hanging up those worn-out capris and forgetting about the ol' cargo short is the best way to inject your look with summer fun. And since we live in a climate which is plagued by winter eight months a year, the ability to capitalize on nice weather is a skill every girl (and guy) should master.

Since skirts come in so many dif-



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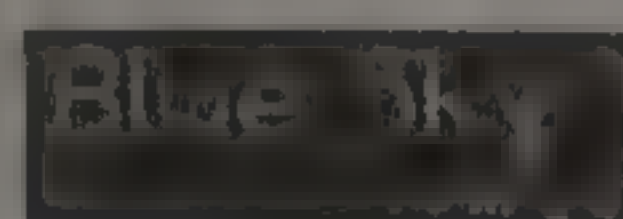
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different lengths, colours, styles and fabrics, knowing which type to choose can sometimes be difficult. '50s-style skirts are huge this season, gracing the runways of everyone from Dior to H&M. Whether it's pencil-thin lines or gathered bell-shapes with pleats, any body type can find a flattering skirt that's both feminine and sexy. Here's are some quick guidelines to keep in mind next time you decide to spice up your look and opt out of shorts-mode.

**IF YOU'RE NOT 5'10"** like Cindy Crawford, and are relatively straight through the sides, try a skirt that will lengthen your leg and flatter your body. A '50s-style pencil skirt that hits just below the knee will complement a small frame and accentuate your curves by creating a feminine silhouette. Even though this style of skirt is longer, the shape is small, tight and just as hot as any micro-mini. Don't be afraid to take the mysterious route when deciding

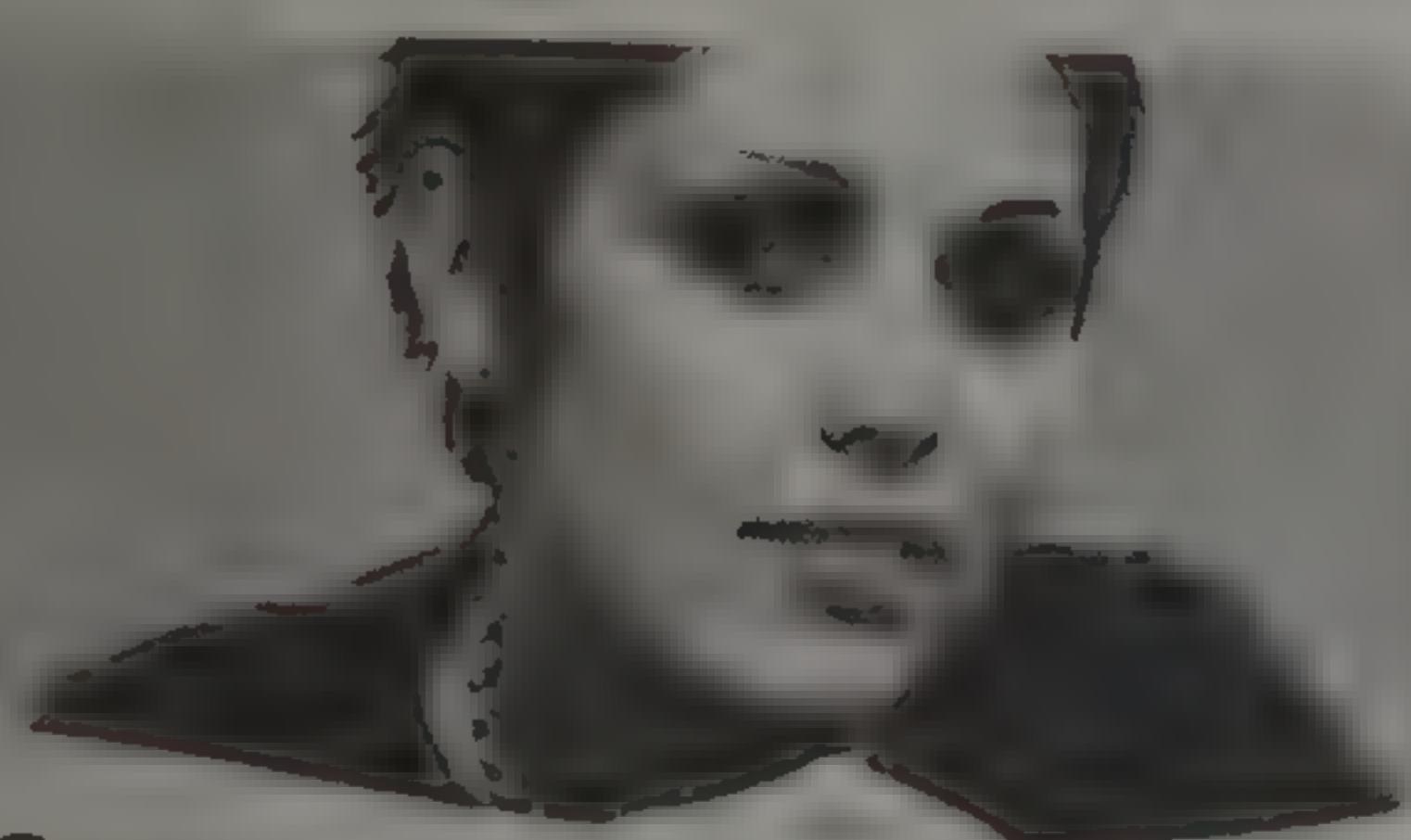
which length to go with.

Another style smaller girls can pull off is the mini. What smaller chicks lose in height they can make up for in leg. If you've got a longer waist, try a pleated or ruffled style. This will detract attention from where the skirt starts and your top ends, and draw the eye away from the middle of your torso. Just be sure to throw on a shoe that is consistent with the lines you're trying to establish so the look of your leg doesn't abruptly stop at

the floor. If you don't feel like wearing six-inchers, a flat with a pointed toe can achieve the same effect as a pump without sacrificing comfort.

If you've got more curves than the Coquihalla, try something without prints or hectic designs. Busy fabrics have a knack for creating unflattering optical illusions. Skirts with an established front and wide bell pleats that start at the hip will soften the look of wider sides. Thicker waistbands work magic on any fig-

ure and especially help smooth the top of skirts with pleats or ruffles. Stay away from any piece that has pleats, ruffles or tiered hemlines that start right at the waistband. There should be at least three inches between the top of the skirt and the beginning of any detailing. Without this buffer zone between the introduction of the detailing and end of your top, the outcome can be disastrous—not just for your ensemble, but also for your figure. ①



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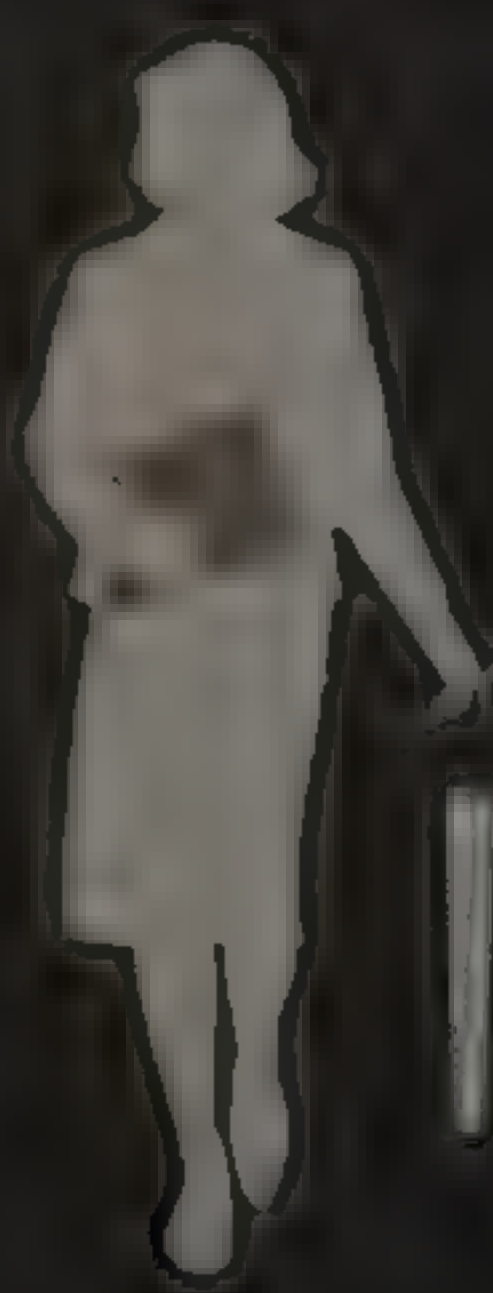
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## An Important Message for Birth Parents and Adoptees

On November 1, 2004, adoptees 18 years and older and their birth parents will be able to obtain identifying information about each other. This important change is in response to the growing number of Albertans who want to know their biological history, while respecting those who would like their records to remain private. **IF YOU WANT TO KEEP YOUR INFORMATION CONFIDENTIAL**, you must file a veto. Watch your mail for a brochure with more information on this change.

For more information call 310-4455

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Alberta



# HIV EDMONTON

June Newsletter

VUE  
WEEKLY

## Art of Living held June 5 at Fairmont Hotel Macdonald

### Celebration of Life draws more than 100 supporters

With 115 guests, 38 silent auction items and 10 live auction items, the Art of Living 2004 was a vibrant, up-beat celebration of life.

Held June 5 at the Hotel Macdonald and hosted by CFRN-CTV weekend news anchor Nancy Phillips, the Art of Living is HIV Edmonton's premier local fundraiser. More than 20 Alberta artists donated their time and talent to create original paintings, photographs, carvings and weavings for auction at the event. HIV Edmonton Special Events Coordinator Paula Charles said she was impressed with the variety of art works up for auction and grateful for the generosity of the artists who donated them. "The community has pulled together and donated a lot of valuable art," she said. "We're very pleased with the way the Art of Living 2004 has turned out."

Keynote Speaker Michael Phair told the audience that, in the early days of the AIDS epidemic, ignorance about the disease was wide-spread. "We used to think it would never make it up here because it was too cold here and would never survive an Edmonton winter," he said to much laughter from the audience. But when the first case of AIDS was diagnosed in Edmonton on July 1, 1984, Phair and others saw the need for an agency that could educate the public and support those infected and affected by AIDS. Phair and about half a dozen others founded the AIDS Network of Edmonton, which would later change its name to HIV Edmonton. Working out of his home, Phair and the others did what they could to help those infected with HIV and prevent others from contracting the virus. Now, twenty years later, HIV Edmonton carries on that work.

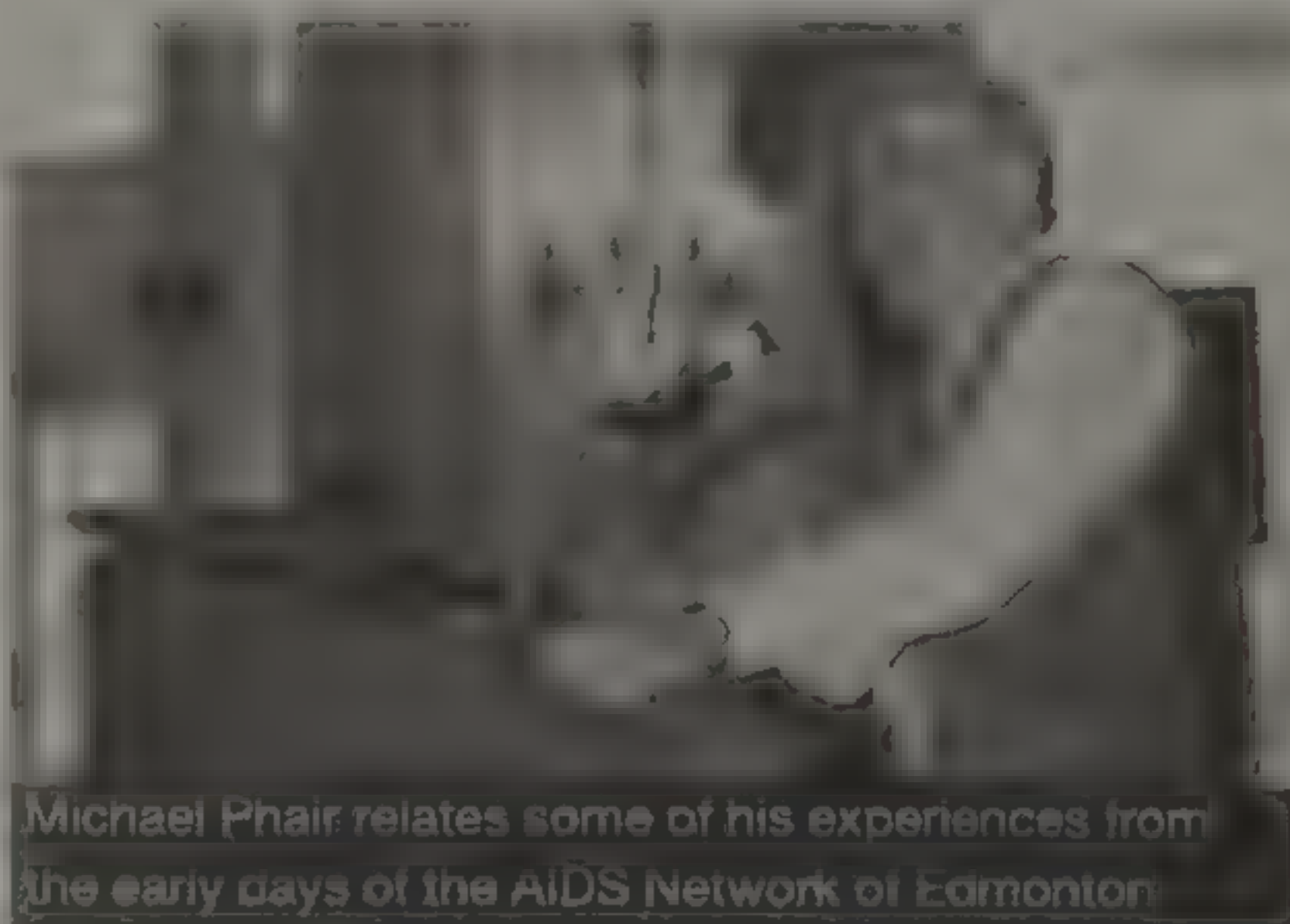
Although research has provided a better medical understanding of the Human Immunodeficiency Virus over the past 20 years, there continues to be a great deal of discrimination and stigma attached to HIV. MLA Laurie Blakeman, who addressed the guests at the Art of Living, said she felt it was important for her, both as a politician and as an individual, to lend



her support to the work of HIV Edmonton. "I think it is important to show my support where I can, especially to communities who feel a bit under siege," she said in reference to the funding problems that have been an increasingly serious problem for non-profit groups such as HIV Edmonton in recent years. "Secondly, I come the arts community originally, so I had

a lot of friends who died. I will do anything and everything I can to ensure that services can be provided."

The final tally of proceeds raised by the Art of Living are not yet available, but HIV Edmonton would like to thank all the guests who came out and supported the Art of Living 2004.



Michael Phair relates some of his experiences from the early days of the AIDS Network of Edmonton



Pianist Tracy Brown entertains guests before supper

### HIV Edmonton

would like to thank the artists, sponsors, musicians and guest speakers who donated their time, talent and support to this year's Art of Living - A Celebration of Life.

#### Artists featured at this year's Art of Living:

Carole May Coty • Brian Batsch ACA, BFA  
E. Ross Bradley • Luke Fayan • Shawn Serfas  
Juanita Pratt • Amy Loewan • Lara Chauvin  
Michael J. James • Rhea Jansen, BA, B.Ed  
Willie Wong • Crystal (Danard) Babcock  
Lee Babcock • Cara Gimblett Babcock  
Darren W. Jordan • Herbert Hahn  
Hanna Gorecka • Crazy Cake Sisters  
Amy Sallenback • Cheryl Paige Bozarth  
Robert Sinclair • Wesdyne Amyotte  
J'Lyne Nye • Joan Banlett • Jim Vest  
Paula Charles • Cyrus Smith

#### Donors:

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Edzinkulu, A Society for Children of AIDS  
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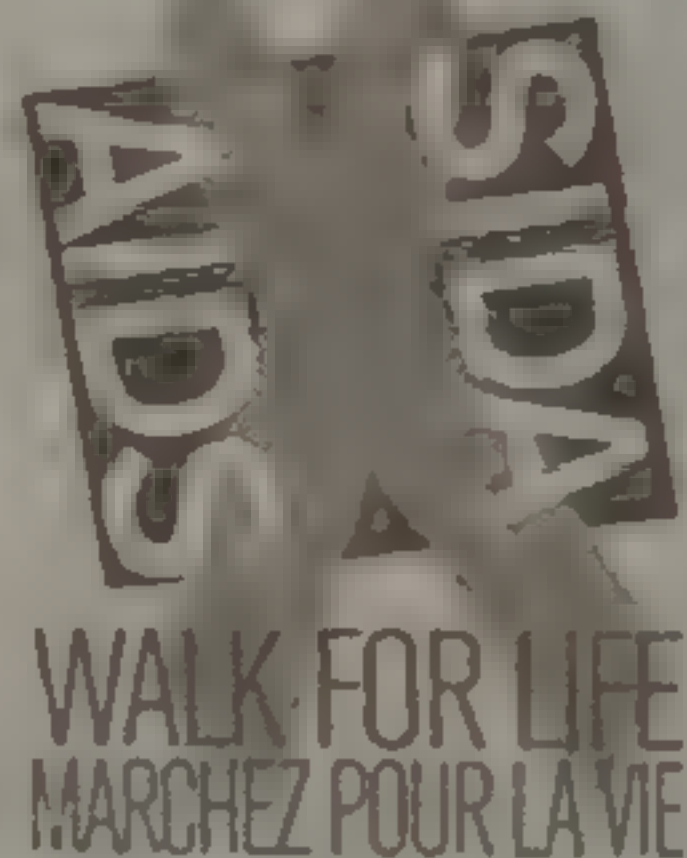
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Holt Renfrew, NARS Cosmetics  
The Fairmont Mac Donald Hotel  
Timberholme Music, The Tim Lawson Band  
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#### Musicians:

Chris Miller • Piano  
Tracy Brown • Harp  
Jeff Hendricks • Band

#### Guest Speakers:

Ward 4 City Councillor Michael Phair:  
Keynote Speaker and Silent Auction Co-host  
CFRN, CTV News Weekend Co-Anchor  
Nancy Phillips: MC and Silent Auction Co-Host  
Edmonton Centre MLA Laurie Blakeman:  
Opening Address Speaker



## Volunteers are needed for the 2004 HIV/AIDS Walk.

We are looking for people to help with set-up, take-down, registration and to act as Walk Marshals. HIV

Edmonton welcomes all volunteers, whether you've volunteered with us before or would like to come out for the first time and help with the fight against HIV/AIDS.

To volunteer, please contact Lorna at 488-5742 (extension 231), or e-mail her at [voltoo@hivedmonton.com](mailto:voltoo@hivedmonton.com).

Sponsorship and support-in-kind is also gratefully accepted. For information on sponsorship opportunities, or on the Walk in general, please contact Judi at 488-5742 (extension 223) or e-mail her at



# 2003-04 a year of challenges for HIV Edmonton

## Annual Report from the Chair For 2003/2004

This past year has been a roll coaster ride. It has been a time of growth, learning, challenges, tears, joy, sadness and laughter. Increased costs to provide programming, increased operational costs, lack of funding and fund development continue to be major concerns.

Government funding did not increase. In fact, we lost \$6,000. We are hoping that the federal government's announcement last month of more dollars for HIV will reach NGOs sometime soon. Our insurance rates increased dramatically from \$2,500 two years ago to \$20,000 this year (admittedly for superior coverage). At one point we were in danger of having to close the agency, due to our inability to

secure adequate insurance. On the day our previous policy was due to expire, new insurance coverage was obtained. We have estimated that our Executive Director spent at least a month of full-time work on this issue, and other staff invested significant time in it as well.

Staff and board have been working diligently on fund raising. Our two major events are The Walk and the Art of Living. September 2003 was the first year the Walk was held at City Hall, and this year's Walk, to be held on Sept. 19, will also begin from City Hall. The 2nd Annual Art of Living Gala was held at Hotel Macdonald on June 5th. It was a successful night for our silent and live art auction. All had a wonderful time, and we hope to see you there next year. Red's also hosted The Black and White, a night of dancing and entertainment, in October of last year.

At this time I would like to express my appreciation to those of you—both

individual and corporate sponsors—who have supported HIV Edmonton. Without your support the work of this agency would not be possible.

Sherry McKibben, our Executive Director, has an ever-increasing workload and she has been meeting each challenge head on, from funding proposals to agency restructuring, and strategic planning to budgeting. Thank you, Sherry for being there during difficult times and helping me during this past year as Chair.

During this past year we undertook the development of a new strategic plan to cover April 2004 to March 2007. We surveyed out stakeholders and services users about the future. It was clear from these discussion that HIV Edmonton could not deliver all the services needed and requested by the community. That said, it was necessary to set priorities, keeping in mind the work of our partners. The

final plan was approved by the Board in February and took effect April 1, 2004. Since then, the staff has been working diligently with Sherry to move the agency restructuring forward. Despite the fact that the past year has been unsettling for them, they are enthusiastically taking on their new assignment. Thank you to all for your excellent work.

Volunteers continue to be an integral part of the team effort and have given much time and energy to help the agency in many ways. Board members have faced many challenges and have guided me through some difficult times. All have been supportive during this past year. We had a board development workshop focusing on board governance, which helped us continue to grow as a team and work more effectively to assist the agency in moving forward. This was in follow-up to the development and implementation of a new Governance Policy

During the year we have seen some changes to our board: Mike McNeil, our past chair and Sue Chandler have moved on to other challenges. Thank you both for your contributions and hard work. Kathy Kovacs-Burns has completed her four-year term. I would like to thank her for her work on the Policy and Procedure Committee and in various other capacities on the board. It is also with regret that we remember the death of Bob Mills. He will be remembered for his dedicated work locally, nationally and internationally.

I would like to thank everyone for his or her assistance during this past year. During the next year, I hope you continue to participate in the ongoing work of the agency. Your support, ideas and suggestion are always appreciated to help the agency move forward.

Bernie Modrovsky  
HIV Network of Edmonton Society  
Board Chair

## Stormy Weather for HIV Edmonton over past year

### Executive Director/Program Manager's Report for 2003-2004

BY SHERRY MCKIBBEN

My fantasy for this report would have been to announce the need to rework our Strategic Plan because of the successful vaccine trials and therefore the winding down of our work. The vaccine trials were very disappointing. An alternate fantasy would be that the early statistics for 2003 were actually a trend and that the number of new infections in Edmonton had dropped significantly for 2003. No, that fantasy didn't happen either. There were 82 new infections in 2002 and 82 new infections in 2003 in the Edmonton area. Still a third dream (somewhat scaled down by this time) was that we would receive additional funds so that we could feel as if we were providing sufficient harm reduction, health promotion and prevention programming in the region.

That didn't happen either. Our Alberta Community HIV Fund (ACHF) grant for the 2004 to 2007 cycle was actually less on an annual basis than we received from that same fund in the fiscal year 2003/2004. Increased cost, particularly of insurance, also added to the erosion of our capacity. Our insurance costs increased from \$2,500 two years ago to \$20,000 this year, albeit for superior coverage.

We also had considerable loss during the year. Three staff left. JoAnn Woloshyniuk replaced Cindy Steppe-L'Hirondelle in the Aboriginal Portfolio. First Trudy Owen and then Denise Marcel replaced Lisa Baydala

and most recently Program Manager Nieves Calaycay left HIV Edmonton.

I also note the death of colleagues and friends during this past year. Three men amongst others, activists committed to creating a world without discrimination and stigma, died – Bob Mills in November, Steve Rowan in January and Phil Rauch in February. Our loss is immeasurable; our world is less forgiving because these men are gone.

That was the bad news; there was good news too. HIV Edmonton undertook and completed the development of a new three-year strategic plan to coincide with our ACHF application. Particularly exciting was the plan to develop a permanent home for the organization; to facilitate this a Capital Committee was struck. This committee has just started its work.

Staff and volunteers accomplished many things during the course of the year. The details of these are highlighted in the various staff reports but I want draw attention to a number of important and exciting initiatives which we undertook in the course of this year.

- Strategic Planning; start Capital Campaign
- Art of Living
- The work in portfolios: Statistics
- Methadone Program
- Skills building

## HIV Edmonton: Strategic Plan for April 2004 to March 2007

### Executive Summary

During the past year, HIV Edmonton has undertaken the development of a three-year strategic plan to coincide with the three year Alberta Community HIV Fund (ACHF) funding cycle, from April 1, 2004 to March 31, 2007. Information and survey data was collected from a variety of stakeholders.

The work of this strategic plan is situated within the context of the values established by HIV Edmonton. These values are defined within a number of policy and position papers. The importance of volunteers and partnerships with the affected and infected form some of the fundamental values the organization has adopted. The policies also address issues of discrimination and inclusion.

Other parameters forming the background to this strategic plan were:

- the continuing validity of our mission and goals;
- the current staff of HIV Edmonton are experts in the field of HIV and AIDS;
- completing our current lease while at the same time working towards developing a new permanent home;
- programming based on the ACHF Framework; and
- recognition that due to a critical lack of funding, HIV Edmonton cannot deliver all of the services that are needed. Therefore, the organization will establish priorities and avoid duplicating services.
- the work of the agency is responsive to trends/treatment in the epidemic.
- HIV Edmonton will continue to deliver services to three Regional Health Authorities – Capital Health, East Central Health,

and the central and eastern two-thirds of Aspen Health.

The proposed future directions for the organizations for the 2004 –2007 time-frame are as follows:

- That HIV Edmonton focus on Education/Prevention (including harm reduction activities) for high risk groups. The prioritized high risk areas are: Addictions (including corrections), Aboriginal, Gay/MSM, Women/WSW and Youth.
- That advocacy and the creation of supportive environments be considered HIV Edmonton's second priority.
- HIV Edmonton will formalize partnerships with those agencies dealing with HIV positive populations.
- That HIV Edmonton's counseling and support work focus on Health Promotion for People Living with HIV/AIDS with the delivery of specific programs such as Methadone for HIV positive individuals, DOT for HAART and the Talking Circle,
- That the 'portfolio' system be replaced by (Health Promotion) Services for Individuals and Community Development which would place emphasis on prevention, advocacy and community development through the strengthening of partners and collaboration.
- HIV Edmonton will initiate a Capital Building Project in preparation for the termination of the current lease.
- In April 2003 the Board of HIV Edmonton endorsed the UNGASS Declaration on HIV and AIDS. This Declaration will continue to inform our work.
- HIV Edmonton will review and update its bylaws.





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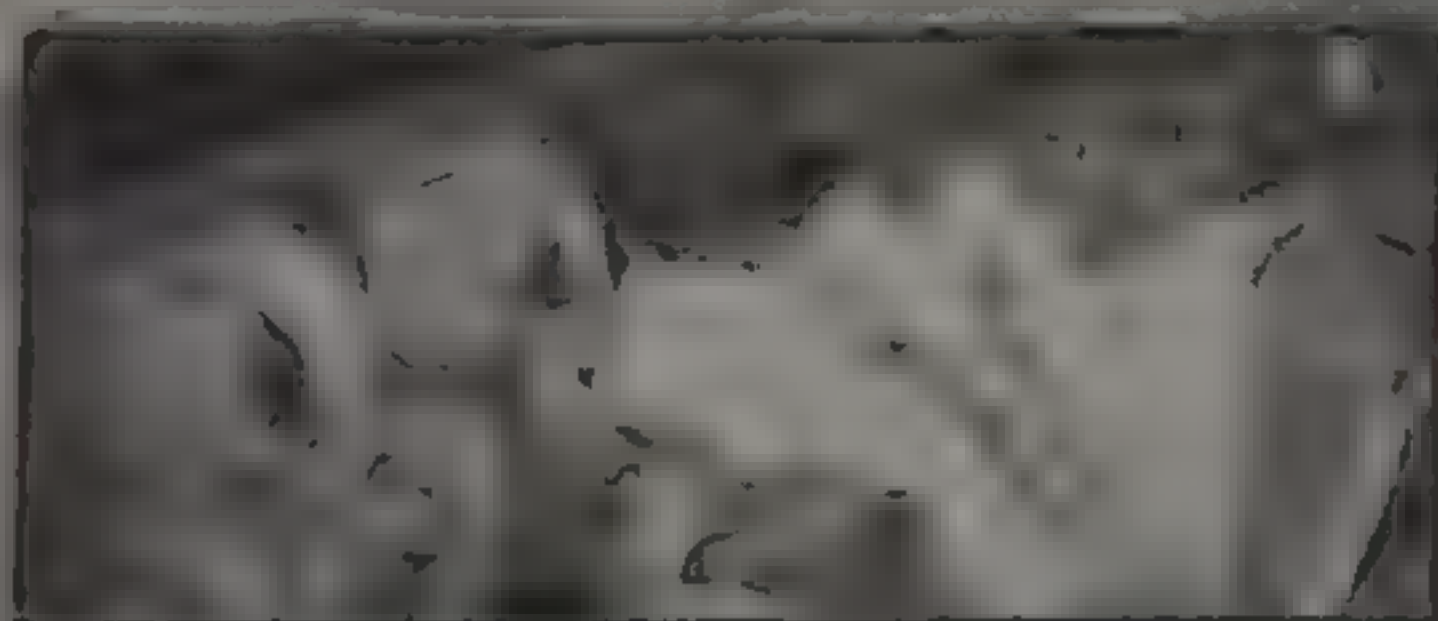
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# DISH

## Four-eater words



The only thing sweeter than the music at Four Rooms is the cornbread

By STEPHEN NOTLEY

I wasn't at Four Rooms to eat; I was there to hear some friends sing and to work off the frustration of being denied the emotional release of a Saturday night Stanley Cup win. It was far too late for a proper

dinner, but nonetheless the Four Rooms tapas (appetizer) menu softly whispered of novel possibilities, and once the notion that I could write about this occurred to me, the ordering began.

There was some nervousness involved; we were seated right near

# MORE BANG, LESS CLICK



coming soon



the front and although the waitress was pleasant and attentive we cringed slightly as she stood between the singers and the audience during a song to take our drink orders. Yes, thank you, we would like some drinks, but couldja... like... wait till the song's over?

Someone from our table had already ordered the California spring rolls. I darted out of my seat, staying low so as not to distract from the singers, to waylay the waitress and add an order of tomato and fresh mozzarella. It arrived first and was the best food of the night. Simple and elegant, it was a tomato sliced into quarters, each overlaid with a satisfying blob of young mozza. The cheese had a very different texture from the springy resilience of the mozza we're used to, much softer, almost like dough. Soft cheese + fresh tomato + a brush of balsamic vinegar = tasty, and the plate also came with two asparagus spears in an X-configuration on top of a nest of greens. Somewhere in the middle of wolfing down the tomatoes I caught a bite of the California spring rolls that had arrived and been eaten, an all-too-fleeting burst of flavour, lost to the night.

So far we'd gotten two appetizers in the \$7-9 range. Now our attention turned to the three-tapas-for-\$15 deal and an order was swiftly established: Salmon on Potato Latke, Chicken Satay Skewers and Calamari.

**THE TAPAS ARRIVED.** The portions were smaller than I expected. I'd forgotten that Four Rooms is a little

more downtown, a little more for the chi-chi, car-driving set, a little more about paying more for less food. Oh well—so long as it's delicious, right?

The latke was the most interesting and initially perplexing of the three; it appeared to be a hand-sized potato pancake/hashbrown with a late-identified curl of salmon on the top. Once we figured out that the salmon was the salmon it was uncurled, folded out onto the latke and forked into quarters for everybody at the table. I took my bite. I liked it; nice salmony flavour. Too bad there was none left.

## REVUE EATING

The chicken satay skewers met our expectations. I'd feared the low-end satay experience with slabs of pressed-form Chicken Breast™, but this chicken had some individuality and spice to it, and the smear of peanut and other sauce was satisfying, if not profoundly sensual.

The calamari was white and in fairly small chunks, looking more like a small plate of shrimp than squid, and it came with a cucumber-kindly dip that cooled it down. Nothing terribly fancy, a functional dish, popcorn squid.

**FIGURING** I had to order at least one entrée, I took the waitress's advice and got the Creole Jambalaya for \$13. It arrived quickly, handed off to me by the kitchen

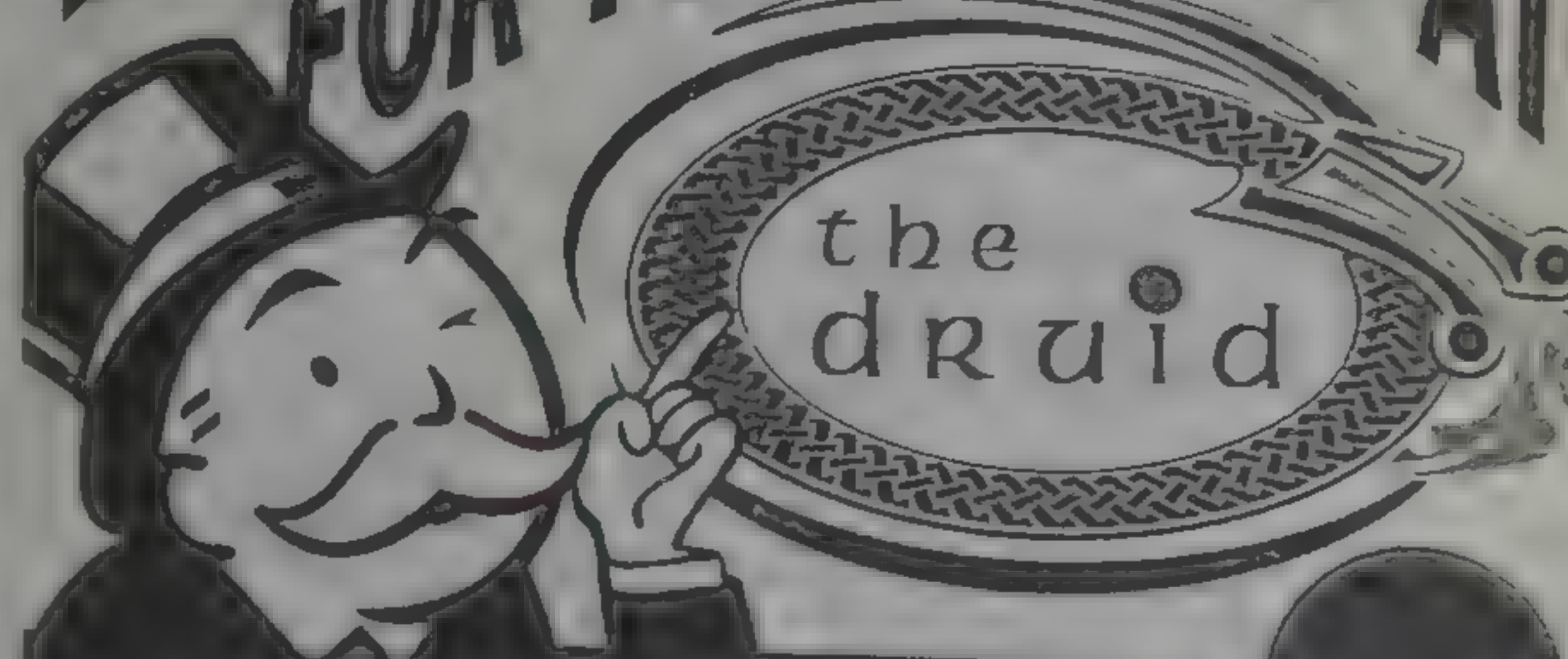
and peppered right as I held it, waiting for a pause in the music to return to my seat. Topped with a bright red crawdad of some sort, their jambalaya is oddly discrete, not in the sense that it refrains from spreading private details of its friends' lives around, but in the sense that all the components maintain a clear identity. Think cultural mosaic rather than melting pot: chunks of green pepper, chunks of red pepper, shrimp, sausage, nodules of chicken breast, all about the same size and all quite separate-seeming, with little sense of gumbo or goo, perched and arrayed around a *Close Encounters*-style dome of rice. It came with a chunk of sweet, sweet cornbread I wanted more of—it crumbled in the hand after a few bites. They claim their jambalaya is spicy and I can't disagree; its consumption set off a sweatstorm that claimed several paper napkins before the end of the night, and I'll spare you the plot twists of its adventure through my interior.

As a place Four Rooms is really nice, relaxed and roomy, and that night it played host to voices of startling beauty, which means they're likely to show up there again. Foodwise they offer some interesting alternatives to the usual bar chomp, worth checking out if you're downtown—but only if you're richer than me. ♡

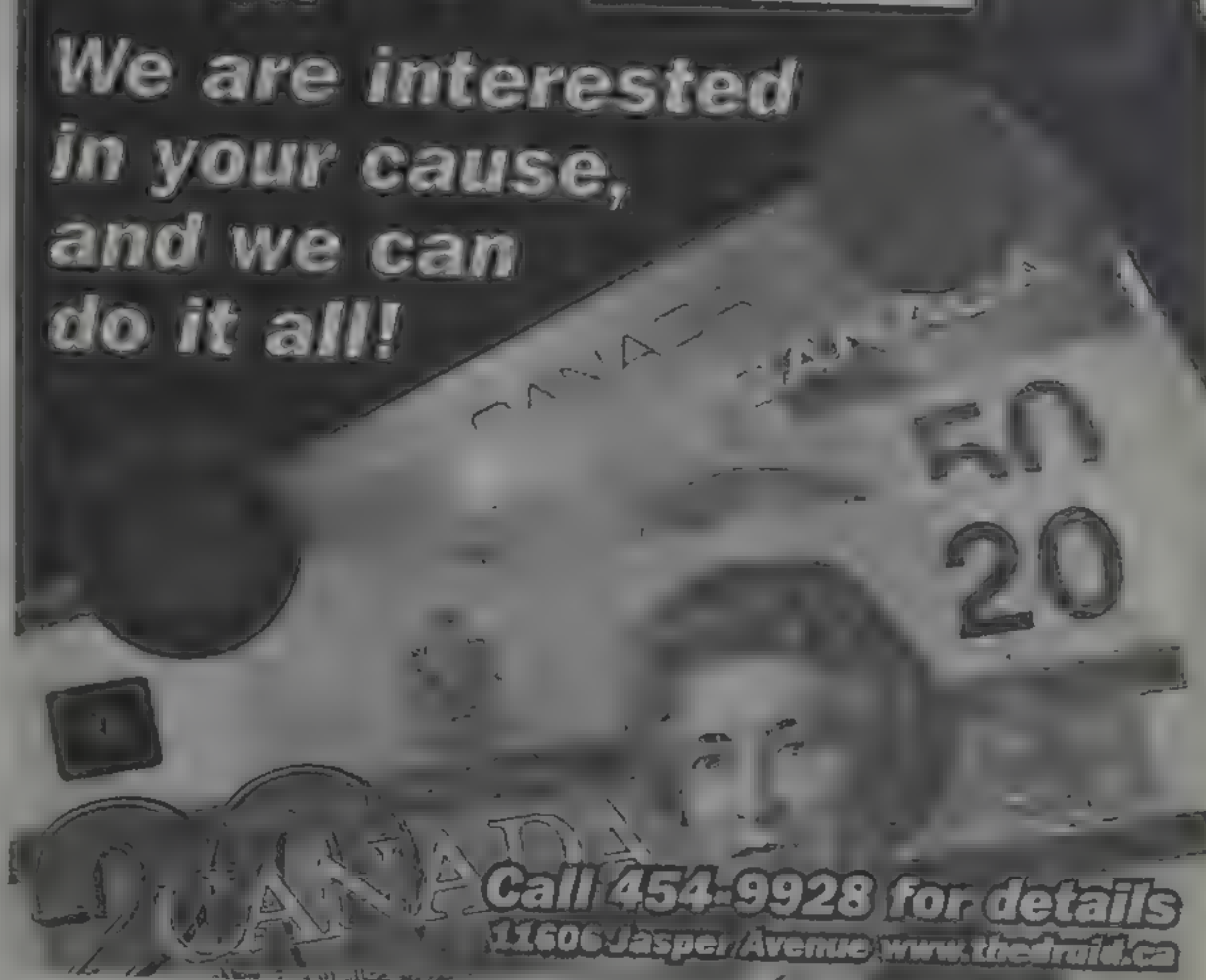
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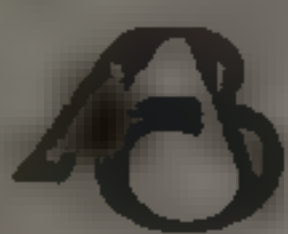
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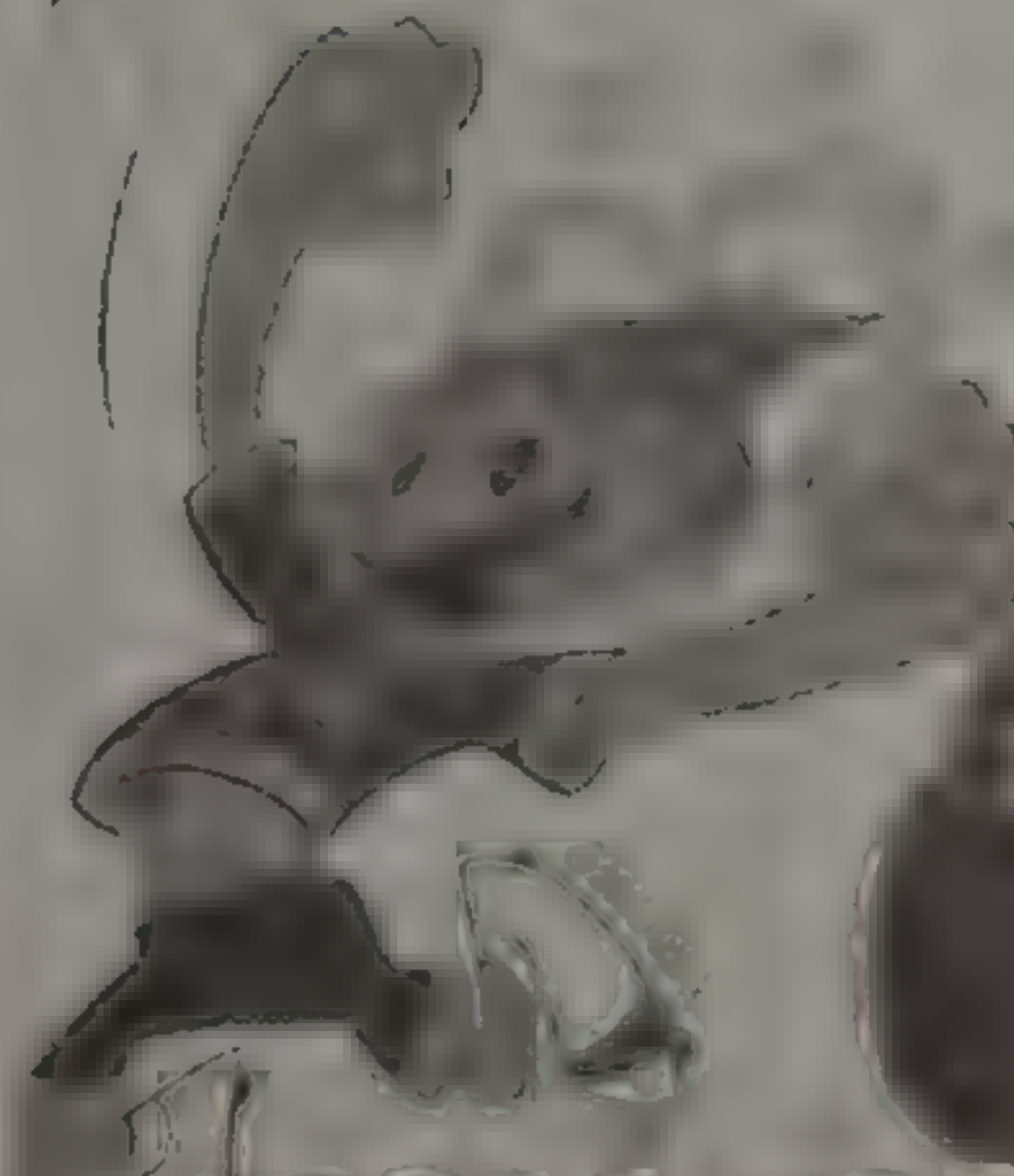
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# DISH WEEKLY

PREVIOUSLY REVIEWED RESTAURANTS

LEGEND	
Price per person, before tax and tip	
\$	— Less than \$10
\$1	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

**CULINA**  
 9914-89 Ave • 437-5588

A detailed explanation of renowned local chef Brad Lazarenko's new place comes in the mission statement printed right on the clipboard-style menu: "Your friendly neighbourhood restaurant serving ethnic comfort food, eclectic wines and crafty spirits." It's a more than apt description, and I can't help but think it'll be a hit based on atmosphere alone; the black and brown walls, oil paintings and metal ceiling fans create an environment that's at once classy and casual, a mood enhanced even more by the vintage big-band tunes emanating from the CD player. The menu's set up beautifully, with a small variety of categories like day dishes (culina is open from 9 a.m. to 3 p.m. and then reopens in the early evening), confection, caffeines, brews, wines and dinner dishes, the latter broken up into "small" and "large." The organic chorizo sausage, chickpea and tomato hotpot with grilled combread is a mouthwatering example of the ultra-affordable smaller dishes, while the larger Alberta beef flank steak with blue cheese and chocolate (for just \$15) looks like a winner from the list of bigger items. Oh yes, Sunday is family

night and for \$20 per person, the cuisine is served platter-style. I go with a light special for that day: the halibut and avocado taco. It comes with a side of "green salad," which at culina means a mix of romaine, spinach, Edam cheese, fruit and vegetables with an orange ginger dressing. The taco is amazing. Large, browned chunks of halibut are inserted into the homemade soft shell along with strands of a yellowish cabbage and the avocado, with a bit of guacamole on the side. It's rich in texture but hardly heavy. And it goes real well with my Belgian Hoegaarden beer. The salad features grapes, pear chunks and corn and I get a subtle hint of the ginger in the dressing which each clean mouthful. **Average Price: \$\$** (Reviewed 04/01/04)

**LOS ANDES RESTAURANT**  
 3903-99 St • 435-6202

It's hard to imagine that a tiny joint tucked away in a southside industrial neighbourhood off 99 Street would have the abundance of charm this modest establishment does. Flags of Chile hang from the high ceiling and one entire wall is covered with a landscape mural depicting the very mountains that give the place its name. A carnivorous theme is evident on the menu from the lunch special (beef and rice for just \$5.95) right through to the sopa del dia (soup of the day), also beef. I give strong consideration to the hamburguesa de pollo (a chicken burger) but in the end, I happily decide on the lomito (\$4.50), a sandwich of thinly sliced pork with avocado. I also want the Los Andes salad and I'm pleased to find from my host that I can get some on the side for a mere two dollars. The salad comes first. It's a simple mix of Romaine, tomato slices and a vinaigrette topped with some chopped cilantro but the lettuce is crisp and the dressing is clean and bold enough to almost wake me up from my trance as I read a mag. The sandwich follows shortly thereafter and my first bite confirms the wisdom of my decision. There's a healthy amount of both white and darker pork in it but it's the avocado and fresh bread that make the meal. It's

warm and rich, with the items all melding together as it passes over the palate. The bun itself is crunchy, light and unlike anything I've had around here. "Do you make the bread?" I ask the motherly figure doing the serving. She nods. It may seem like an innocuous touch but I just love the fact that they've made a great sandwich even better by making the bread themselves. I mean, it's a helluva lot more representative of the culture than going to Safeway and picking up a few bags of kaisers, right? As I mop up every last crumb and piece of lettuce, my thoughts go to servicing my sweet tooth. Los Andes has three choices (at lunch, anyway): flan, ice cream with strawberry topping and the torta mil hojas. "How's the torta?" The lady in charge simply kisses her fingers to indicate the quality. Surprise, surprise, I'm sold. The large slice of cake (only three bucks, if you can believe it) features numerous flaky layers of pastry all held together by what initially resembles a peanut butter mixture but is actually some type of ultra-sweet caramel. It's absolutely delicious. I live by the motto that nothing is too sweet, though this comes close. **Average Price: \$-\$\$** (Reviewed 05/06/04)

**SANTA MARIA GORETTI COMMUNITY CENTRE**  
 11050-90 St • 426-5026

I first heard of this decadent "pranzo" (brunch) through local food writers Judy Schultz and Mary Bailey, who included a nice blurb about chef Sergio Re's weekly gathering in The Food Lover's Trail Guide to Alberta. I've been dying to try it ever since. Seven courses—sounds intimidating, right? Not for me. I grew up with these types of meals. We start out with an antipasto plate. Despite the fact that Kate and I sit at a table alone, this initial platter, featuring fresh mortadella, capicollo, salami, cheese and marinated vegetables, is enough to feed a much bigger group. "This plate alone is worth \$15," says Kate, referring to the measly per-person price of the brunch. By the time course number two—a mix of perfectly done calamari and baby shrimp in a rich sauce served

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over rice—arrives, I notice that the numbers in this gargantuan hall are increasing exponentially. I feel like I've crashed some big Italian wedding. The pasta course is on deck. A member of our service team tells us to flag him down whenever we're ready and moments after we give the nod, he returns with a big bowl of meat tortellini in a simple tomato sauce. I give mine a good dose of grated parm and a few shots of pepper but after a small second helping, even I am starting to lose the battle against my stomach. We figure a wine break is in order. I walk outside of the room to the hallway bar and buy a bottle of Cabernet Sauvignon for a mere \$15. Sure, it's only noon on Sunday and I have soccer practice in two hours, but some deals simply can't be passed up. Three courses arrive all at once: roast beef and gravy, a fish dish (with accompanying potatoes and mixed vegetables) and a bowl of salad featuring greens, sliced tomatoes and shredded carrots tossed in a simple vinaigrette. The broiled sole fillets are tasty, especially with a splash of lemon. Finally, there's just one course remaining. Our guy tells us that chocolate cake is the dessert this Sunday. Instinctively, I tell him that one slice will be fine to split and the kid makes me proud by suggesting that he'll ensure it's a big one. **Average Price: \$-\$\$** (Reviewed 04/29/04)

#### ZOCCA'S PIZZERIA

10807 Castledowns Road • 473-6339

After a trek to the city's northernmost point (my cell's signal was gone), I walk in Zocca's to find a few old boys putting away some afternoon pitchers. I grab a seat at a small table just a small leap away from the claw machine and the parquet dance floor, which I'm certain is hopping on Saturdays (\$1.99 highballs for Ladies'

Night). The specials sign reveals that you can get a \$50 bar tab for your birthday ("ask server for details," it reads) and I get sad when I realize I probably couldn't even drink enough anymore to use the damn thing up. I can eat, however, and I bypass all the baked loaves, pastas and parmigianis on the menu and go straight to the pizzas. They come in either medium or large and aside from the build-your-own options, there are also has a few gourmet specialties: the Zorba (take a guess at the items on that one), the VIP (featuring a strange mix of salami and shrimp) and the Donair. I go for the medium Cajun chicken, which features red and green peppers, onions, mushrooms, a special Cajun spice and the diced chicken. Like one of the older gents sipping on his draft, I flip through the paper while I patiently wait. After a while, the barkeep/server pops by. "It's coming," she says. "These are thick pizzas." And she puts her two hands about three inches apart to give me an idea of what to expect. She's not kidding—the pie arrives on a stylish old serving tray and it looks more like a big quiche than your typical flat pizza, maybe even thicker than the server had claimed. The dough is moist on the interior but exceptionally crispy on the outside, just the way I like it. And the toppings are loaded on, from the chunky pieces of peppers to the hearty chunks of ultra-tender, spicy chicken. They put a layer of cheese over the top but not just a few loose strands of shredded mozzarella. This is a layer with uniform consistency, like getting the bottom of your car undercoated. It's a crust in itself and this pizza is one that most definitely requires utensils. The thought of sampling some three-for-one takeout crud after trying this gem just horrifies me. **Average Price: \$-\$\$** (Reviewed 04/15/04)

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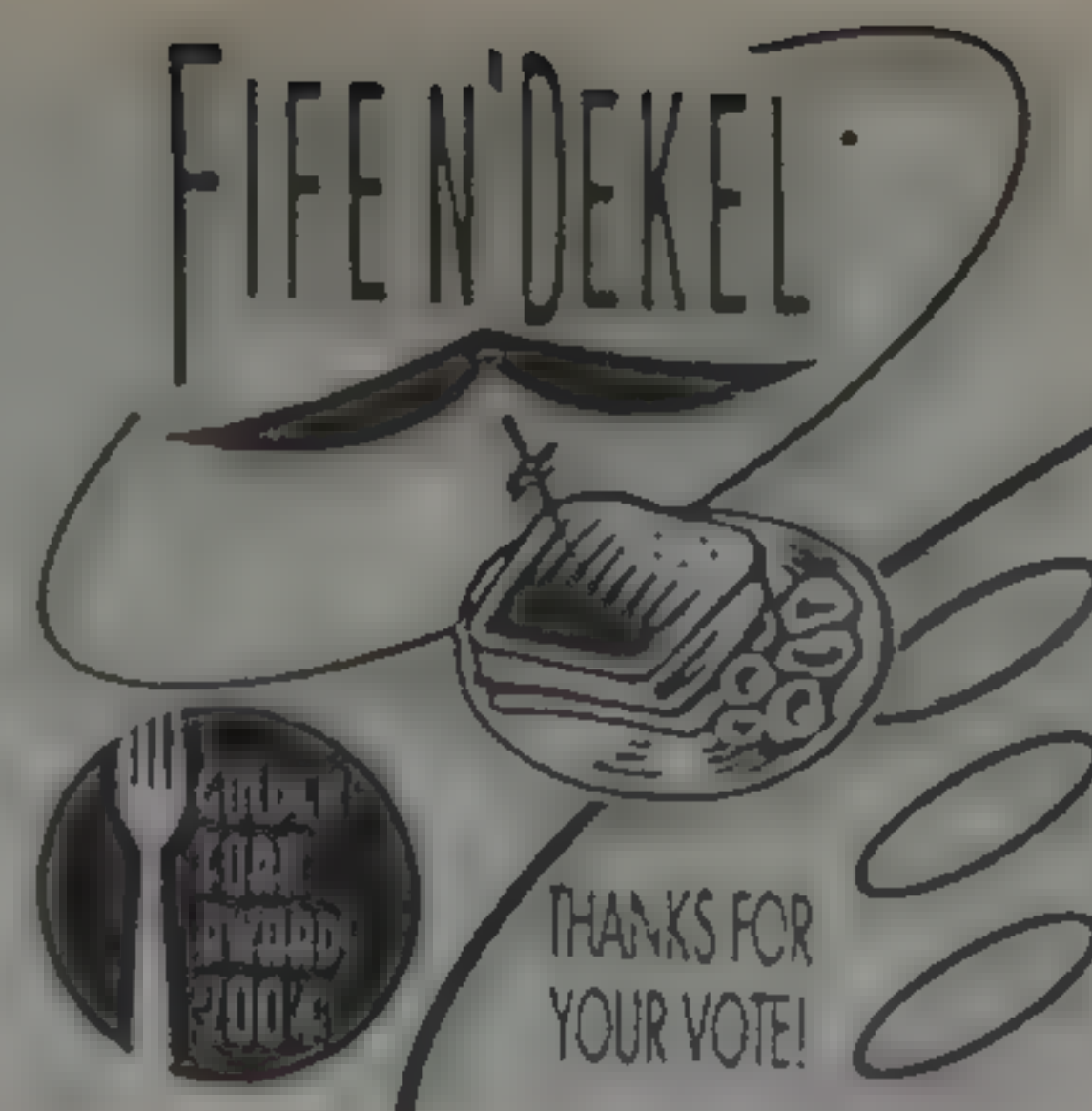


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5. Various – Rock Against Bush (fat)
6. Modest Mouse – Good News For People Who Love Bad News (epic)
7. The Wailin Jenny's – 40 Days (jericho beach)
8. Loretta Lynn – Van Lear Rose (interscope)
9. Sarah Harmer – All Of Our Names (universal)
10. The Beta Band – Heroes To Zeros (emi)
11. Morrissey – You Are The Quarry (sanctuary)
12. Gift Of Gab – 4th Dimensional Rocketships (quannum)
13. Blackie & The Rodeo Kings – Bark (true north)
14. Franz Ferdinand – Franz Ferdinand (domino)
15. Harry Manx – West Eats Meet (dog my cat)
16. Toots & The Maytals – True Love (v2)
17. Radiohead – Com Lag (parlophone)
18. Carolyn Mark – The Pros & Cons Of Collaboration (mint)
19. Otis Taylor – Double V (telarc)
20. Patty Griffin – Impossible Dream (ato)
21. Ronnie Earl – Now My Soul (stony plain)
22. Eric Bibb, Rory Block & Maria Muldaur – Sisters & Brothers (telarc)
23. Mae Moore & Lester Quitau – Oh My! (plant & garden)
24. Gurf Morlix – Cut N' Shoot (blue corn)
25. Scatter The Ashes – Scatter The Ashes (epitaph)
26. Nekromantix – Dead Girls Don't Cry (hellcat)
27. TV On The Radio – Desperate Youth, Blood Thirsty Babes (touch & go)
28. The Postal Service – Give up (sub pop)
29. Los Lobos – The Ride (hollywood)
30. Living Legends – Creative Differences (legendary)

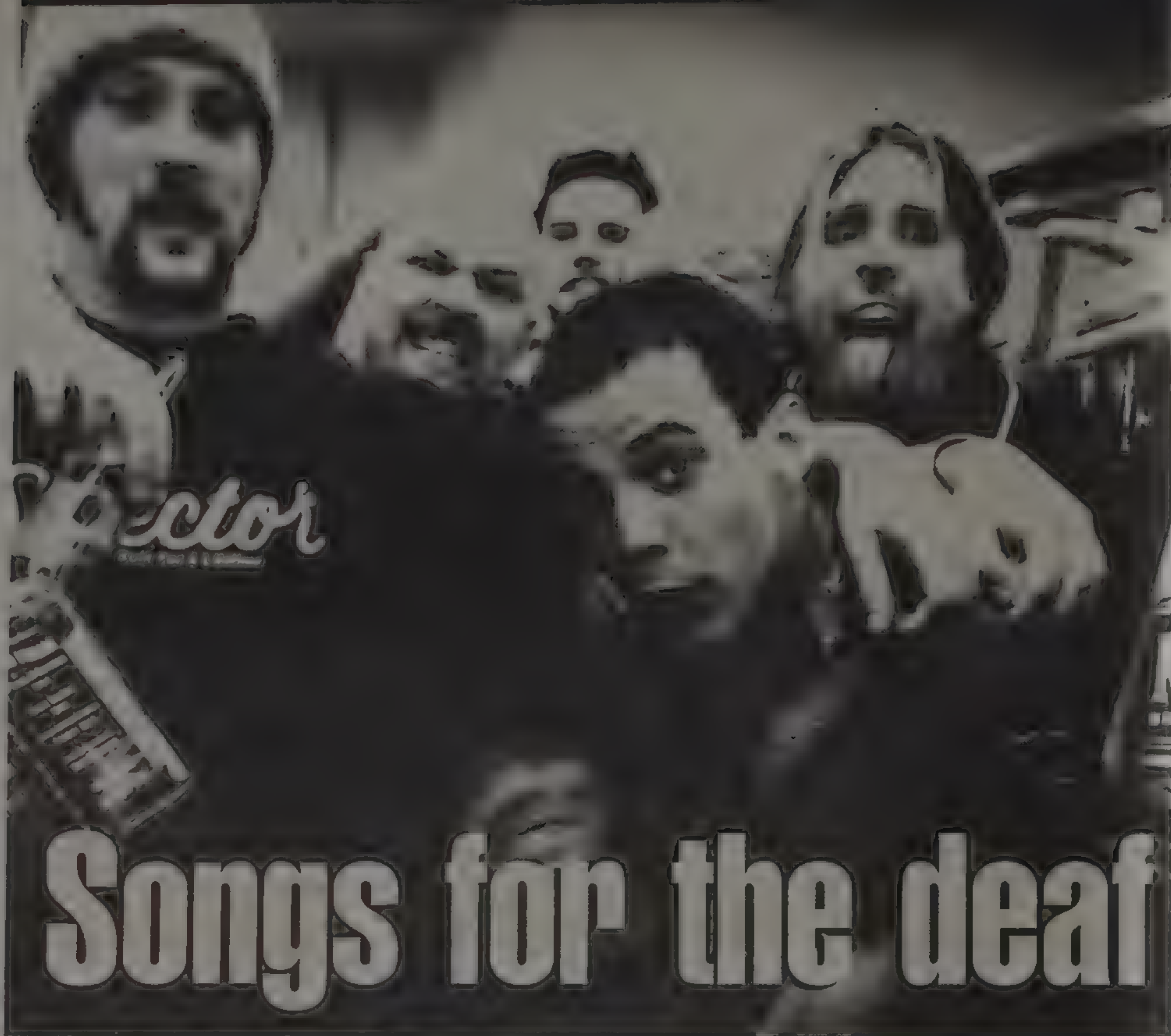
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## MUSIC



Expanded second annual DecibelFest puts even more eardrums in mortal danger

BY PHIL DUPERRON

If you build it they will come. It's not just a line from *Field of Dreams*, but the general idea behind DecibelFest, a musical celebration of all things loud. The first one was held last October and turned both levels of Stars into a giant seething cauldron of music and mayhem. Broken Nose frontman Al Gothjelsen says the band organized last year's event to launch their CD and decided to get as many local bands in on the action as they could. After selling the place out, scores of eager fans bum rushed the light security force packing the room to the rafters. Obviously, Gothjelsen quietly noted to himself, he was onto a good thing.

"The last DecibelFest was stupid good," says Gothjelsen. "Way too packed, way over capacity, but [with] this one we have the ability to fit that many people and we just want to see them tear each other apart in the most beautiful way possible."

By staggering the bands between the Starlite Room and the Victory Lounge downstairs, the fun just won't stop. And this time there's a twist: it'll all be caught on video. Gothjelsen and his crew have rent-

ed nine video cameras and bought a few crates of tape to cover this beast from every angle. So instead of cash, each band will end up with some killer raw footage to do with as they please. "More than anything it'll be a lot of evidence of some drunken fun," he says. "People go nuts when they're in front of a camera, so that's what we're looking forward to, just see how crazy this town can get."

Of course, Broken Nose will be able to use the footage to make a video for their website and perhaps provide fodder for an enhanced CD, but Gothjelsen wasn't just thinking selfishly of his own band when he came up with the idea. Careful observation and some late-night

## PREVIEW ROCK

research told him there was only one thing separating the bands in this city from the rest of the country.

"The talent pool in Edmonton is better than Vancouver and Toronto sometimes—there's more quality to it," he says. "But we noticed there's something holding a lot of local bands back from hitting that next level. We kind of compared them and what it was, was no quality video footage. Way back when, the thing for a local band to do was put out a tape—just a demo tape. Then everyone could do that. Then it was put out a demo CD, and now everyone can do that. Then it was put out a really good CD, and now it's cheap enough that pretty much anyone can put out a quality recording. But

the one thing still lacking for a lot of bands is visual exposure. You can hear a band—there's people in Australia that can hear Drive By Punch—but they can't see what they're like live. It's great to see a band and the way they project the energy."

**LOCAL PROMOTER J.F.K.** has been putting together all-ages hardcore shows around town for the last couple years. Not only will his new band, Run With the Hunted, be playing the Sunday show, but he's put his expertise to good use as well by helping assemble a lineup that properly reflects Edmonton's diverse, thriving underground scene. J.F.K. regards putting on shows as his own form of personal expression. You could say that bands are J.F.K.'s paint and the stage is his canvas—but even if you don't like that metaphor, you've got to give the guy credit for doing his best to foster unity within Edmonton's sometimes fractured musical community.

"I think it's good to do a show like this," he says, "because it shows the punk kids kinda what the hardcore's about and the hardcore kids what punk's about." ☺

### DECIBELFEST 2

The Starlite Room/Victory Lounge • **Sat, June 12:** Broken Nose, Today and After, Black Market Inc., Children of Tragedy, Hills Have Eyes and Lost Action Heroes (no minors) • **Sun, June 13:** A Javelin Reign, Run With the Hunted, Broken Nose, Nevertheless, and Dance Floor Disasters (5pm, all ages) • [www.decibelfest.com](http://www.decibelfest.com)





# The Enigma variations

Hot freaks! Sideshow performer explores rock 'n' roll with the Human Marvels

BY PHIL DUPERRON

Almost everyone knows of the Enigma. His famous head-to-toe blue puzzle-piece tattoos and horned forehead have appeared in almost every mainstream and counterculture forum of our day. From the Jim Rose Circus Sideshow and Lolla-palooza to *The X-Files* and daytime talk shows, he's become a sword-swallowing fixture in our social consciousness.

But what most people don't know is that deep within the Enigma's heavily adorned chest beats the heart of a musician. It just took a while for him to burst out onto the stage. As a child he grew up learning to play piano and flute as well as taking singing and dancing lessons before discovering the sideshow at age 15. "I led a very active imaginative childhood," the Enigma says. "I spent most of my life in the back

seat of a car going back and forth to private lessons. I lived on comic books and casseroles."

While most kids his age were discovering the evils of rock 'n' roll, the music the Enigma was exposed to (other than a clandestine tape of "Stairway to Heaven") was strictly wholesome. "I listened to classical music or none at all," he says. "It was one of those childhoods full of eventual rebellion—but it is discipline that begets love. Sometimes it's better to keep a disciplined environ-

ment so when you do rebel, you actually *do* rebel instead of just smoking cigarettes or drinking booze. Because if you're buyin' what they're sellin' you ain't rebellin'."

A couple of years ago, after traipsing around the world shocking audiences and pounding foreign objects into his head, the Enigma and his wife Katzen decided to broaden their horizons. He picked up a guitar, she a bass, and they formed the Human Marvels to meld the freaky world of rock with the spectacle of sideshow once and for all. "Music is the talent," he says. "Sideshow is the gimmick and being completely tattooed is just the flourish. So the real talent is the music, and that's what I've always

wanted to do. It's just that I've been kinda strapped down doing sideshow for so long. But I've always done music in the sideshow. Anytime you've seen my show you've always seen me do music; it's just that the stunts kinda block your ears, I guess. So I'm bringing that to the forefront where it belongs.

"The cool thing," he continues, "is we're combining the old—sideshow, which used to be the rock 'n' roll of the day from the 1840s to the 1950s—with the sideshow of nowsville, which is rock 'n' roll. So we're combining the old and the new and we're giving you the 'why' of sideshow. A magic show, you wonder how it's done. In a sideshow you wonder *why* it's done. It's kinda like watching Chris Cornell of Soundgarden do 'Spoonman' but he's actually shoving spoons into his head."

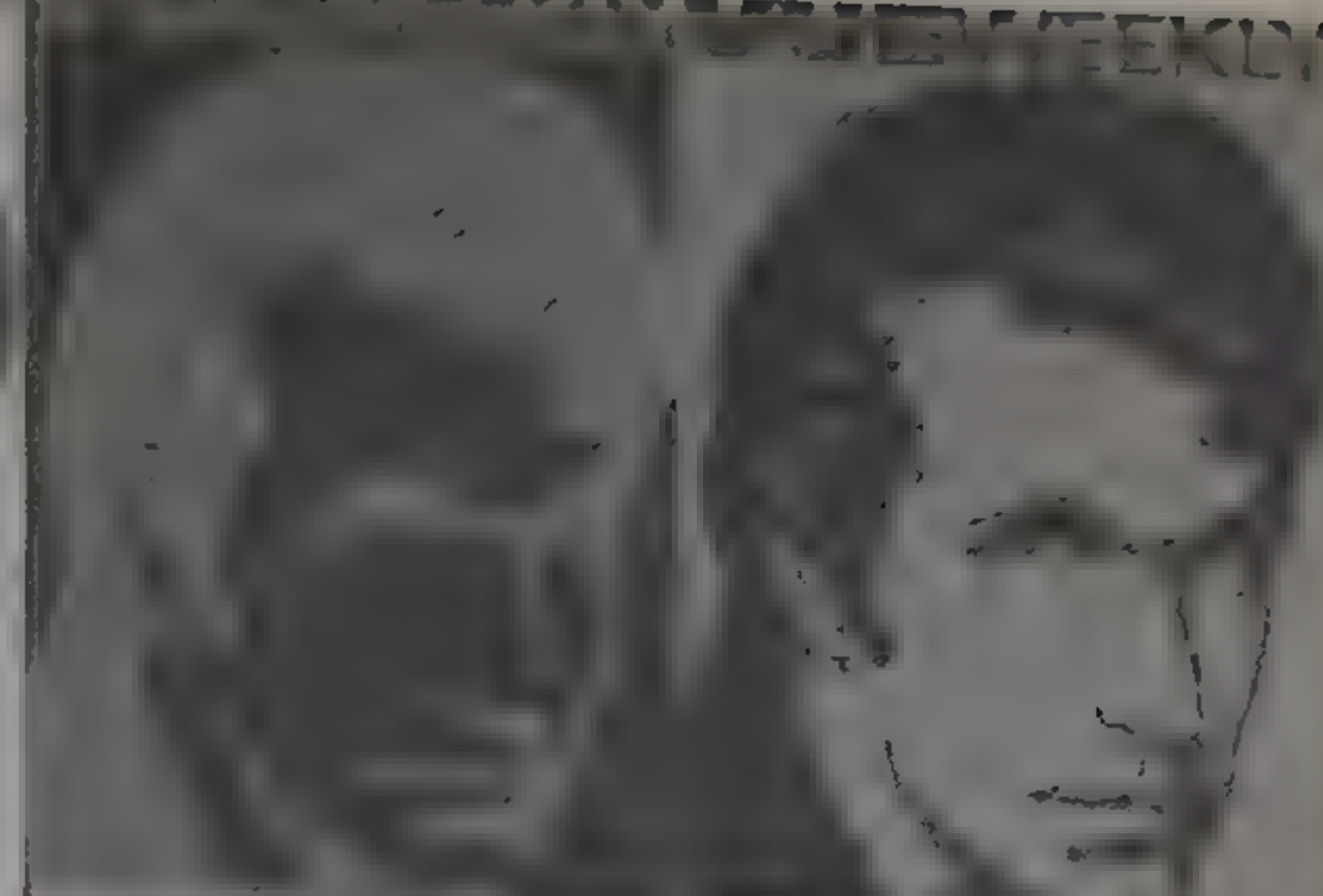
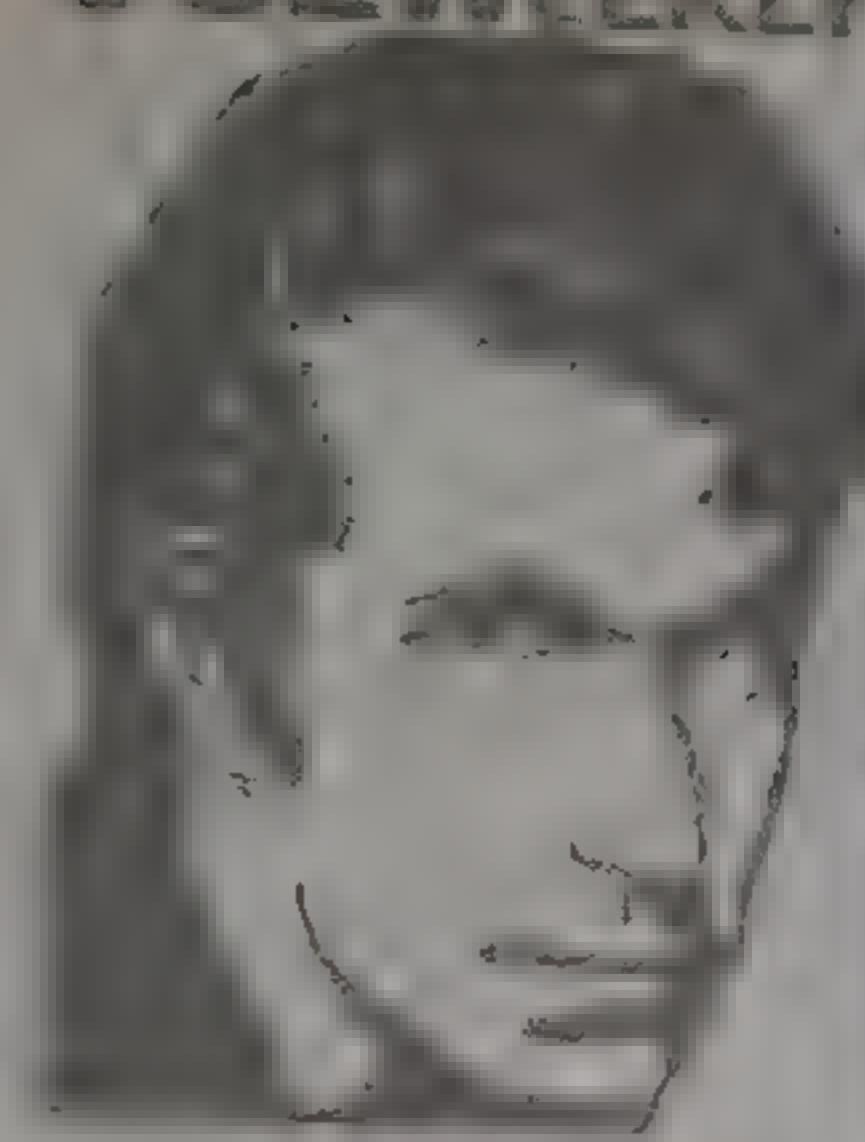
**INSTEAD OF** breaking things up into individual acts, the music and stunts in a Human Marvels show flows seamlessly together like a tiger chasing its tail. Even their instruments get in on the action. "Katzen the Tiger Lady," says the Enigma in his best circus barker voice, "the woman with the power over life and death. The woman with nine lives—tattooed top to tail a tiger, whiskers included, of course—has bolted the head of an axe to her axe. An axe on an axe—what an act!"

But Katzen isn't content to let audiences simply marvel at a cool-looking prop. No, she jams the axe into a grinder, sending a shower of sparks in the air. She then puts her face into the fiery deluge while her bass howls and whines along to the music. "It's a song that concerns the stunt itself," the Enigma says. "There's a link there between you, the audience member and what's going on onstage. It's about the pain, the struggle, the anxiety, the life, the vitality of what's going on in the music and what's onstage. It's all connected, so the communication is that much higher." ☐

**HUMAN MARVELS**

Victory Lounge • Fri, June 11 (8pm)

VUEWEEKLY



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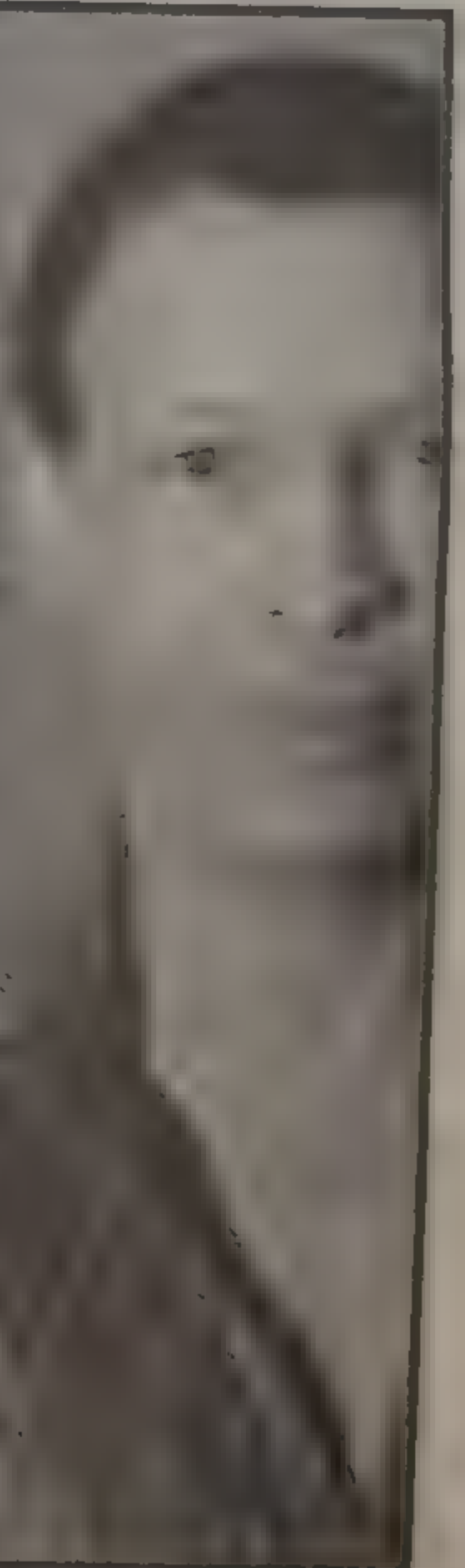
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After winning over crowds all over Europe, Ellis Hooks returned to America in late 2003 to finish the recording of *UNCOMMITTED*, a modern record forging a style which Ellis likes to call "American Soul." It recalls the Soul of the 1960s and the production style that Ellis grew up on, but the fifteen songs compare comparisons to Van Morrison, Bob Dylan, and Little Richard as early as the obvious soul prototypes. "It's all about remembering to live for today, not caring about tomorrow, and just enjoying life," Ellis hooks says of his third record, *Uncommitted*. "Oh yeah," he adds, "have fun with the one you love and your dog. That's the feeling of my record."





# Red's

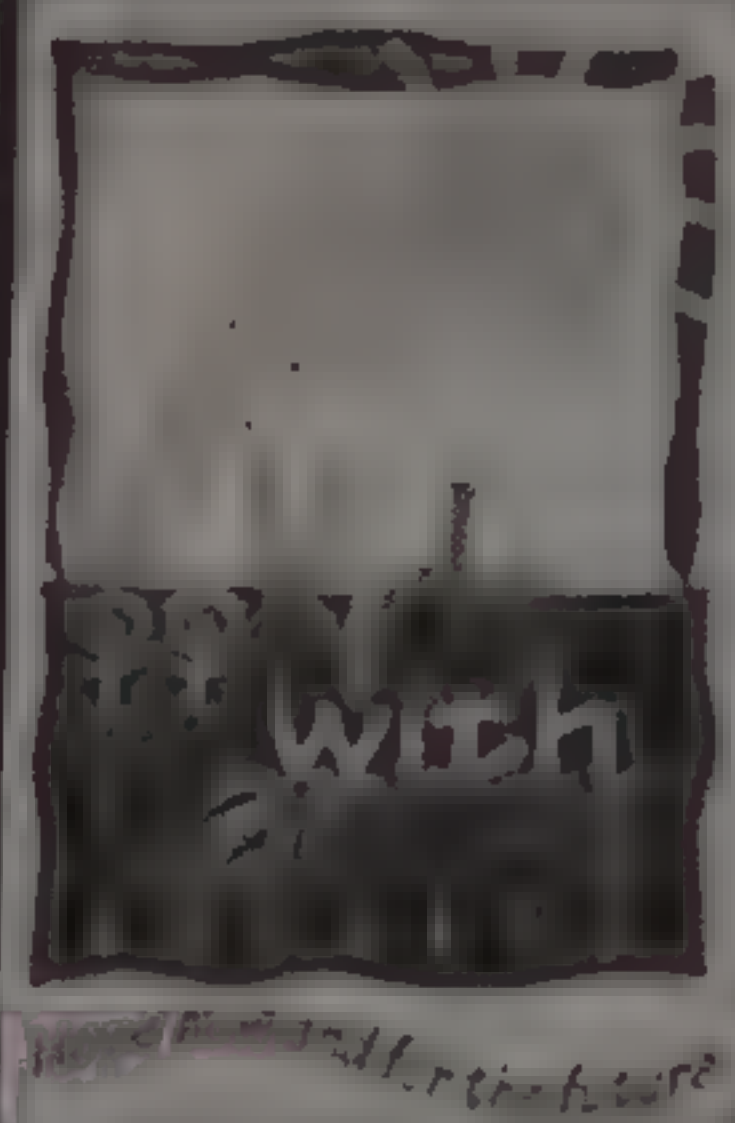
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**FRI JUNE 11**

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## MUSIC



## music notes

BY PHIL DUPERRON  
AND JERED STUFFCO

### Shorn to be wild

**Metal for Cancer Benefit • With Red Tide, Run With the Hunted, Inside Every Scar, Section 8 and Darksand • Red's • Fri, June 11 (all ages, 6pm)** No matter who you are, there's someone in your life who's been touched by cancer. Sadly, though, most of us suffer in silence, unsure of what they can do to make a difference.

For Brian Dinelle of Vindictive Enter-

tainment, silence just wasn't an option. He decided to make some noise by booking a massive metal show to raise money for the Kids With Cancer Society, whose mission is to make the lives of children afflicted by the disease more comfortable by getting them toys, beds, blankets or just letting them have some fun to take their minds off their disease. Dinelle is a father and had a bout a couple of years ago with throat cancer, which laser surgery quickly took care of. "It was just a little zap and that's it," he says, "but it was still scary to know it was there."

After seeing a news report on TV about people shaving their heads to raise money for cancer research, Dinelle (who books metal bands for bars like Stars and the Starlite Room) decided to get involved. "I had hair down to my butt," he says, "so I shaved my head and I figured I was going to put a concert on. Seeing as I had all these bands at my disposal I figured why not raise some money for

those kids myself?"

With the help of J.F.K., another local promoter, Dinelle says he had no problem convincing Red's to offer up the room or finding a slew of talent to make the night rock. All the bands even got together on Wednesday to take a few of the kids out for an afternoon of bowling at Red's. Some of the musicians will even be making the ultimate sacrifice for the cause: shaving their heads onstage in exchange for cash donations. Terry Bowsfield, bassist of local extreme metal band Red Tide, said he'd do it for \$5,000 and his boss offered to make up the difference to witness the deed.

While a room full of headbanger, flashing the devil horns for charity may seem weird at first, Dinelle feels it makes perfect sense. "We're all human beings," he says, "and I'm sure almost every single person that I know of has had a run-in with cancer somewhere

SEE PAGE 39

**FRI • JUNE 11**

Next winning house next using a

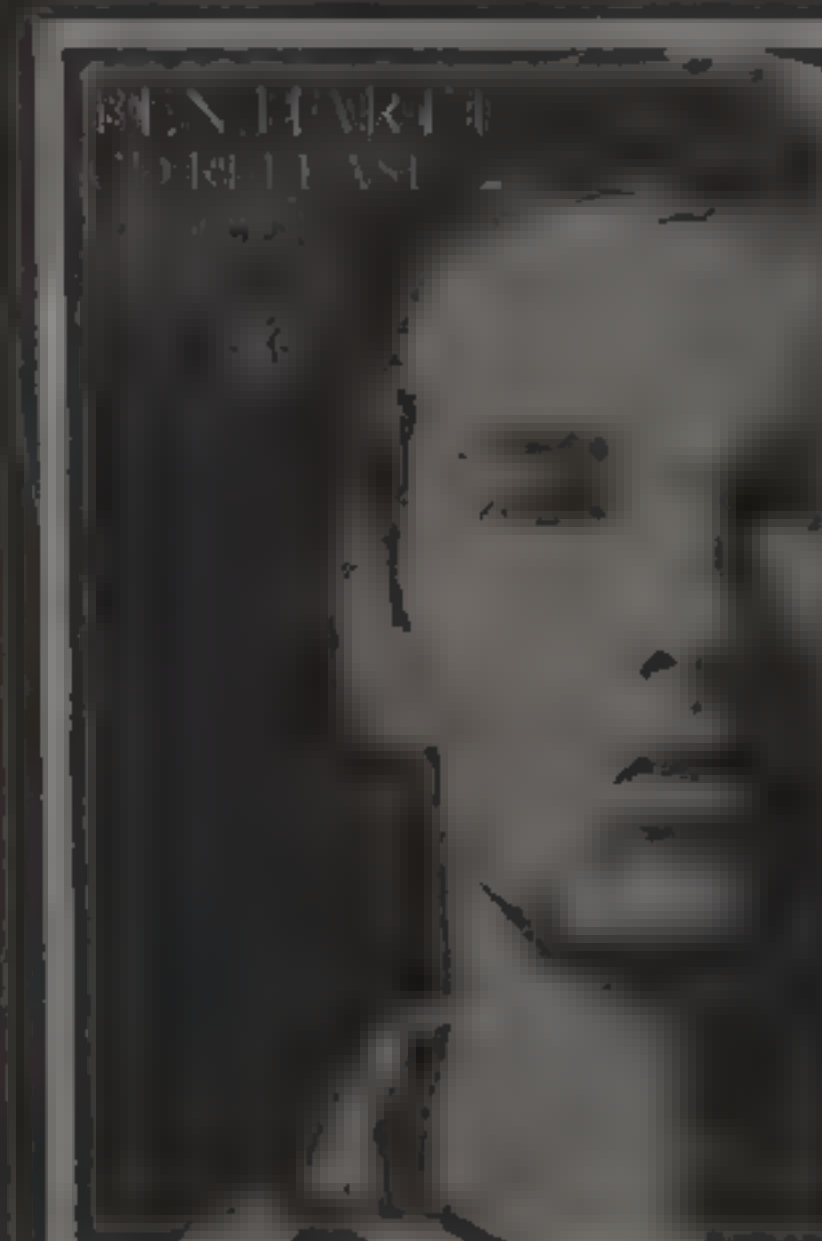
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**Friday June 18**  
**Dudley Dawson**  
with Arms 10-11PM



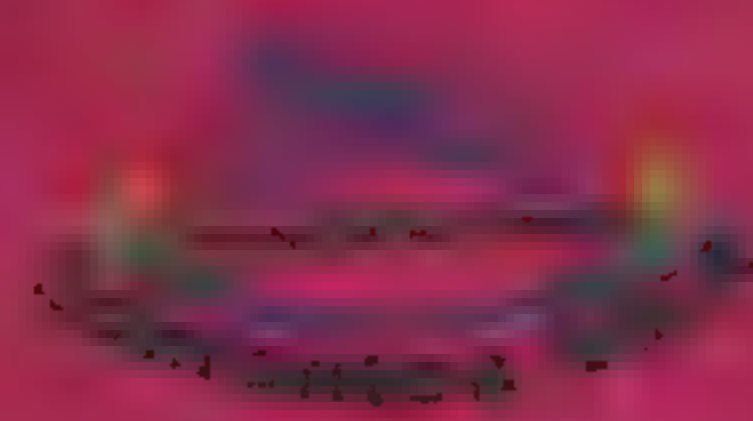
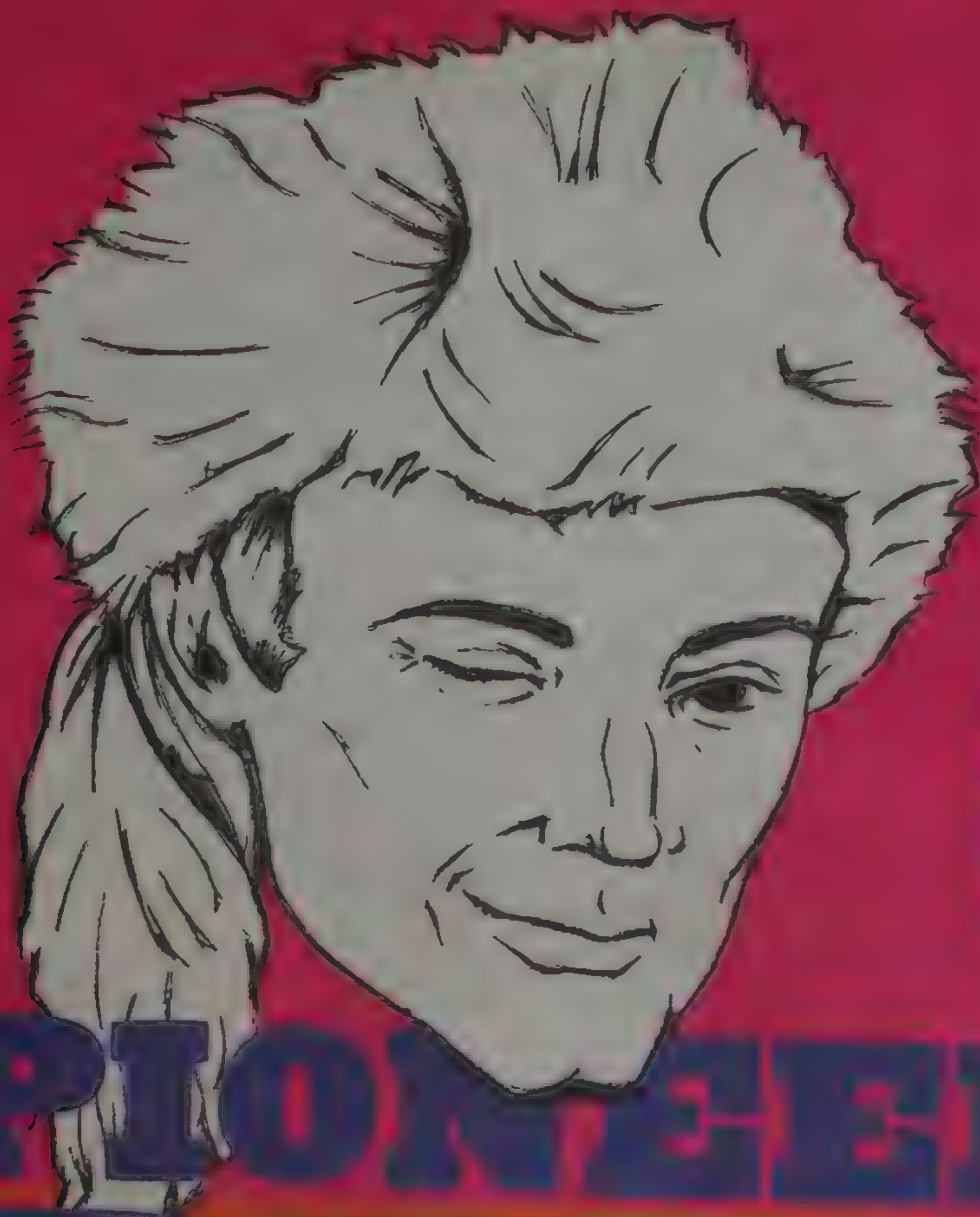
**Honeysuckle**  
Saturday June 19  
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**Learning to Hunt**  
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**HOT CHICKS HOTTER WAX**  
10-11PM  
D.J. MILES





GAY LESBIAN  
BISEXUAL TRANS  
PRIDE FESTIVAL  
JUNE 26-27

# PIONEERING PRIDE



YOUR GUIDE TO COVINGTON'S  
2004 PRIDE FESTIVAL



HAPPY PRIDE FROM

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magazine

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magazinE!**

WITH OUR FIRST ISSUE, WE'VE INTRODUCED A NEWLY-DESIGNED COVER, FULL COLOUR AND A LOT MORE! WE'VE ALSO INTRODUCED A NEW EDITORIAL TEAM, AND OUR CONTENT IS CONTRIBUTED BY LOCAL EDMONTON TALENT! JOIN US EVERYWHERE!

A PROUD HISTORY. A POWERFUL FUTURE.

The Edmonton Pride Week Society executive also wants to extend a special thank you to those whose work was vital in the planning and implementation of the Pride celebrations this year, those volunteers whose dedicated and creative energy was offered for many months to ensure the Pride festival is full of memorable moments.

Our many advertisers and sponsors are instrumental in bringing the Edmonton Lesbian, Gay, Bisexual, Trans community our Pride Festival events. Please thank them for their support and commitment when you get the chance. Utilize their services and purchase their products. They help make Edmonton's Pride Festival possible.

Edmonton's many non-profit organizations are also actively involved in the Pride Festival and will host a number of events through the week winding up with the Centennial Pancake Brunch and Penny Carnival that will celebrate Edmonton's 100th Birthday on Sunday June 27. The week will kick off with an amazing evening at City Hall that will include the presentation of the Proclamation and the raising of the Rainbow Flag that will fly from City Hall's community flag pole throughout Pride Week. The Pride Awards will honour long time service and significant contributions to Edmonton's GLBT community by individuals and organizations and the queer history display featuring Edmonton's own GLBT pioneers will be unveiled, all on the first night of the Pride Festival!

So many events. Rich slices of life from our diverse community. All events are listed in the centre of the VUE sponsored Pride program.

Edmonton Pride Week Society is committed to promoting alliances and community building with local LGBT service organizations. EPWS is also committed to distributing the excess profits from the Pride Festival to Edmonton's GLBT community groups and service providers. This year is no exception. Profits above and beyond next year's start up costs and some allowance for growth will be returned to the community based on volunteer hours pledged over the week of events.

And Pride doesn't stop on June 27, 2004. EPWS is already preparing for the co-ordination of Pride 2005. Watch for more information in August and September. So you can see, we're more than just a parade and a party. We are a celebration of who we are, all year long. The 2004 Edmonton Pride Week Festival is our moment to come together to celebrate our unique history and heritage. The Edmonton Pride Week Society and the LGBT community feel a special affinity to any Albertan who does not share all the rights and privileges enjoyed by most citizens of our province. It has been 6 years since the Supreme Court ruled that sexual orientation is protected under the equality clause (d.15) of the Charter of Rights and Freedoms and that Alberta's continued exclusion of gays from its Individual Rights Protection Act (IRPA) was unconstitutional. But we are not free yet! There are struggles yet to won, injustices still to be stood against. During the 2004 Pride Festival, we will rejoice in the accomplishments of our community. We will lift high our hopes, draw strength for the ongoing struggle and renew our commitment to stand against oppression and inequality to the benefit of all people everywhere. We also will remember those who live on only in our hearts and prayers.

So CELEBRATE! Be PROUD of who you are! Showcase the UNITY and DIVERSITY of our community! Let's honour our history and its pioneers and together let's blaze trails into the future.

## Happy Pride!

Best wishes,

The Edmonton  
Pride Week Society Executive

**Mickey Wilson**  
Male Co-Chair

Blair Croft  
Secretary

**Arron Kardolus**  
Treasurer

**Lance Anderson**  
Volunteer Co-ordinator

CONGRATULATIONS FROM

**Jane Batty**  
**Councillor Ward 4**

**Karen Leibovici**  
Councillor Ward 1

**Stephen Mandel**  
Councillor Ward 1

**Janice Melnychuk**  
Councillor Ward 3

**Michael Phair**  
Councillor Ward 4

**Dave Thiele**  
Councillor Ward 6

on PIONEERING PRIDE 2004



## Edmonton's Gay, Lesbian, Bisexual, and Trans Pride Festival



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CHAMBRE DES COMMUNES  
OTTAWA CANADA  
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HON. ANNE MCLELLAN, P.C., M.P.  
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**Message from the Honourable Anne McLellan  
Deputy Prime Minister of Canada  
Minister of Public Safety and Emergency Preparedness  
Member of Parliament for Edmonton West**

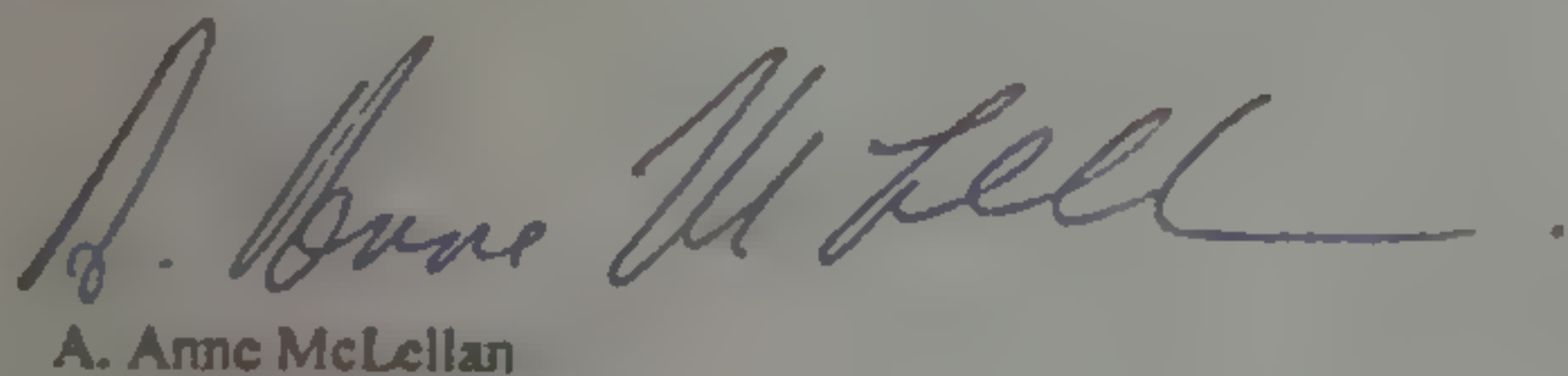
It gives me great pleasure to bring greetings on behalf of the Government of Canada and the Prime Minister, the Right Honourable Paul Martin, to *Pride Week 2004*. I want to extend a warm welcome to everyone participating in the exciting festivities that will mark this week of fun and entertainment.

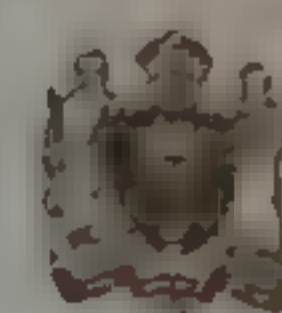
From the Pride Parade to the pancake brunch, the various activities offered to the public during this week remind us that this is a time to come together with family and friends to enjoy each other's company.

I want to thank the Edmonton Pride Week Society for your hard work in making this event a success each year. It is a tremendous task to bring all the events of Pride Week together and I commend you for your dedication and commitment to this cause. I also want to take this opportunity to pay tribute to the Gay and Lesbian Community for helping to make our city an inviting and welcome place for all its citizens.

Please accept my best wishes for a memorable event.

Sincerely,

  
A. Anne McLellan



OFFICE OF THE COUNCILLORS

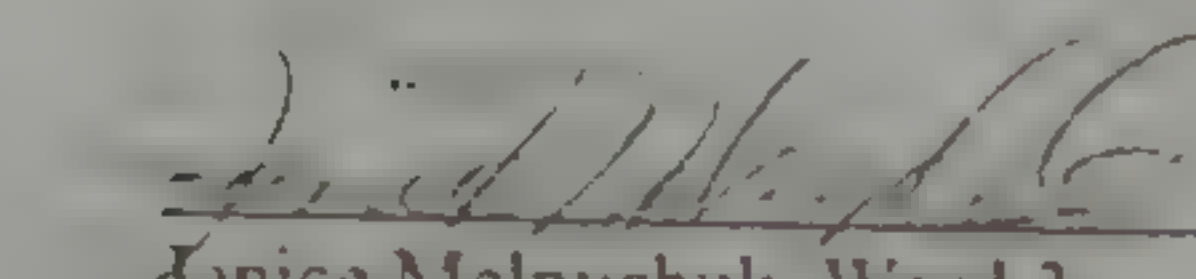
PHONE (403) 855-8110  
FAX (403) 855-8113

**CONGRATULATIONS**

**PRIDE WEEK 2004!**

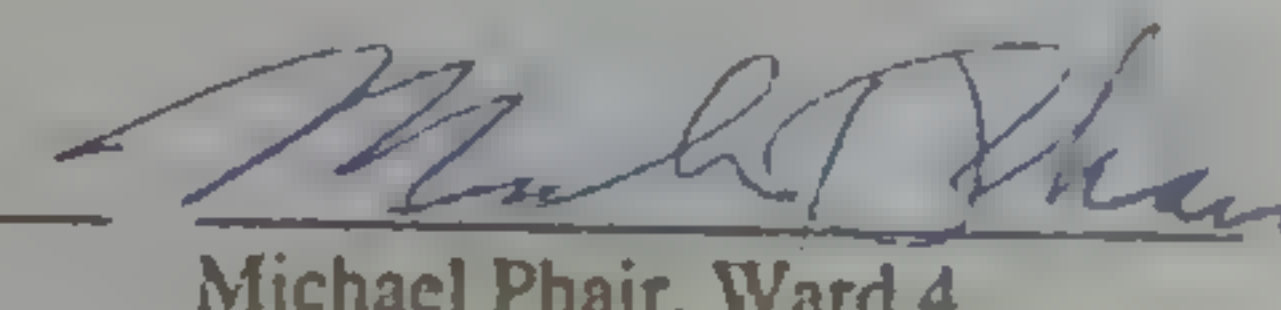
It is great that Edmonton's Pride Week 2004 is celebrating the City's 100<sup>th</sup> Anniversary. "Pioneering Pride" reminds us all of our history, our past accomplishments and the many challenges that have been overcome.

We join you and all Edmontonians in celebrating a week of Pride!

  
Janice Melnychuk, Ward 3

  
Stephen Mandel, Ward 1

  
Jane Batty, Ward 4

  
Michael Phair, Ward 4

  
Dave Thiele, Ward 6

  
Karen Leibovici, Ward 1

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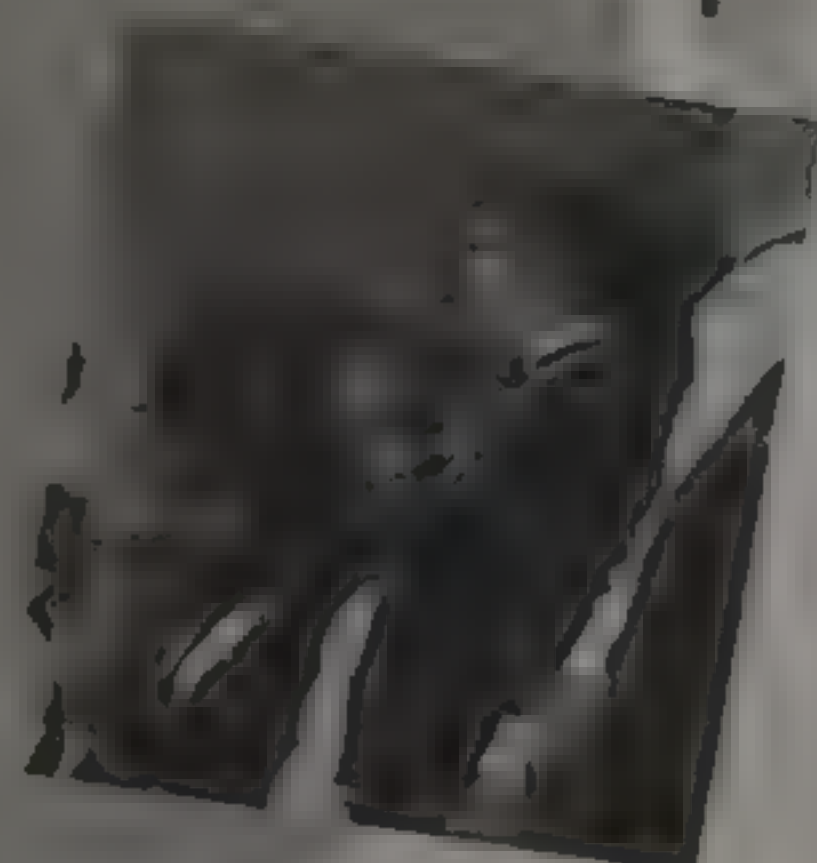
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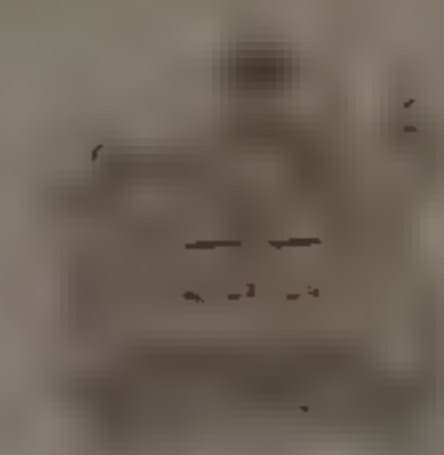
mixed dance



womonspace unity dance

PRIDE WEEK 2004

saturday, june 19



LEGISLATIVE ASSEMBLY  
ALBERTA

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ENVIRONMENT AND SUSTAINABLE DEVELOPMENT

May 21, 2004

Edmonton Pride Week Society  
P.O. Box 35032, 11229 Jasper Avenue  
Edmonton, AB  
T5K 0L0

Dear Friends,

It is with great pleasure that I extend to you my support and congratulations in organizing Pride Week 2004.

Edmonton Centre is a richly colourful constituency and Edmonton's gay, lesbian, bisexual and transgendered community adds to it. It is with great pride that I represent such a diversity of citizens. I applaud your efforts to make Edmonton and Alberta a safer home for all people.

I would like to offer my thanks and congratulations to the Edmonton Pride Week Society, its organizers and volunteers for its success in past years and for what will certainly be a celebration to remember in 2004.

Proud to represent the Pride Community,

Laurie Blakeman, MLA  
Edmonton-Centre



[www.curlingwithpride.com](http://www.curlingwithpride.com)

Check out our website for more information.

Curling begins in early October.

All members of the GLBT community  
and friends are welcome, regardless of  
experience!

Come out and get your rocks off!

Friday, June 18  
City Hall  
7 PM

- presentation of the 2004 proclamation
- raising of the Pride flag at City Hall
- unveiling the queer history display
- presentation of the Pride Awards

THANK YOU TO  
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FLAG POLE AT CITY  
HALL DURING THE  
2004 PRIDE FESTIVAL



## Greetings from GLCCE/Pride Centre of Edmonton

The interim board of GLCCE would like to congratulate the Edmonton Pride Week Society for putting together a week of fabulous events! We would also like to announce the opening of *Pride Centre of Edmonton* on August 1, 2004! If you would like to be in the loop re what's been going on, please visit the GLCCE website at [www.edmc.net/glcce](http://www.edmc.net/glcce). We would also like to thank Times.10, Womonspace, Perceptions and Fresh for printing our monthly updates and keeping everyone informed! Significant changes are in the air for the LGBT community in Edmonton!

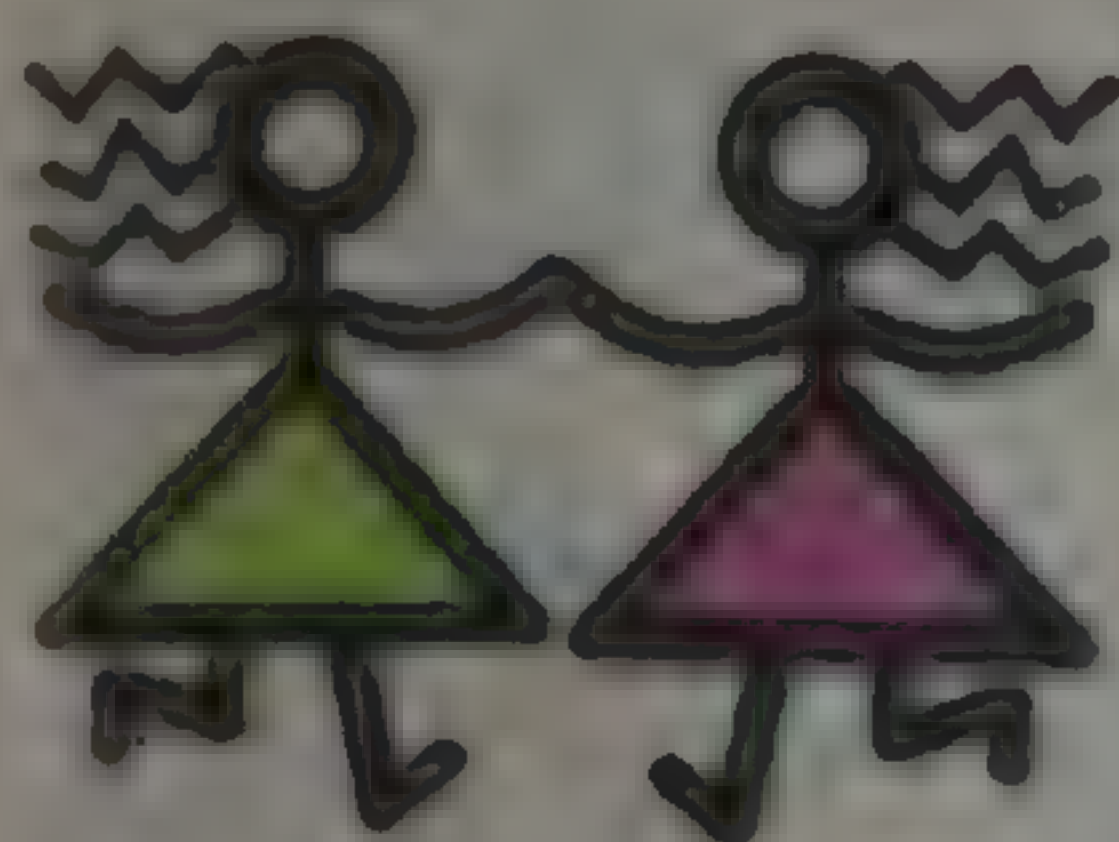
### Happy Pride!

Join us at our fabulous fundraiser: Open Mic Night at Woody's Pub 8pm June 17th





Sunday  
June 27



Noon - 4pm

@

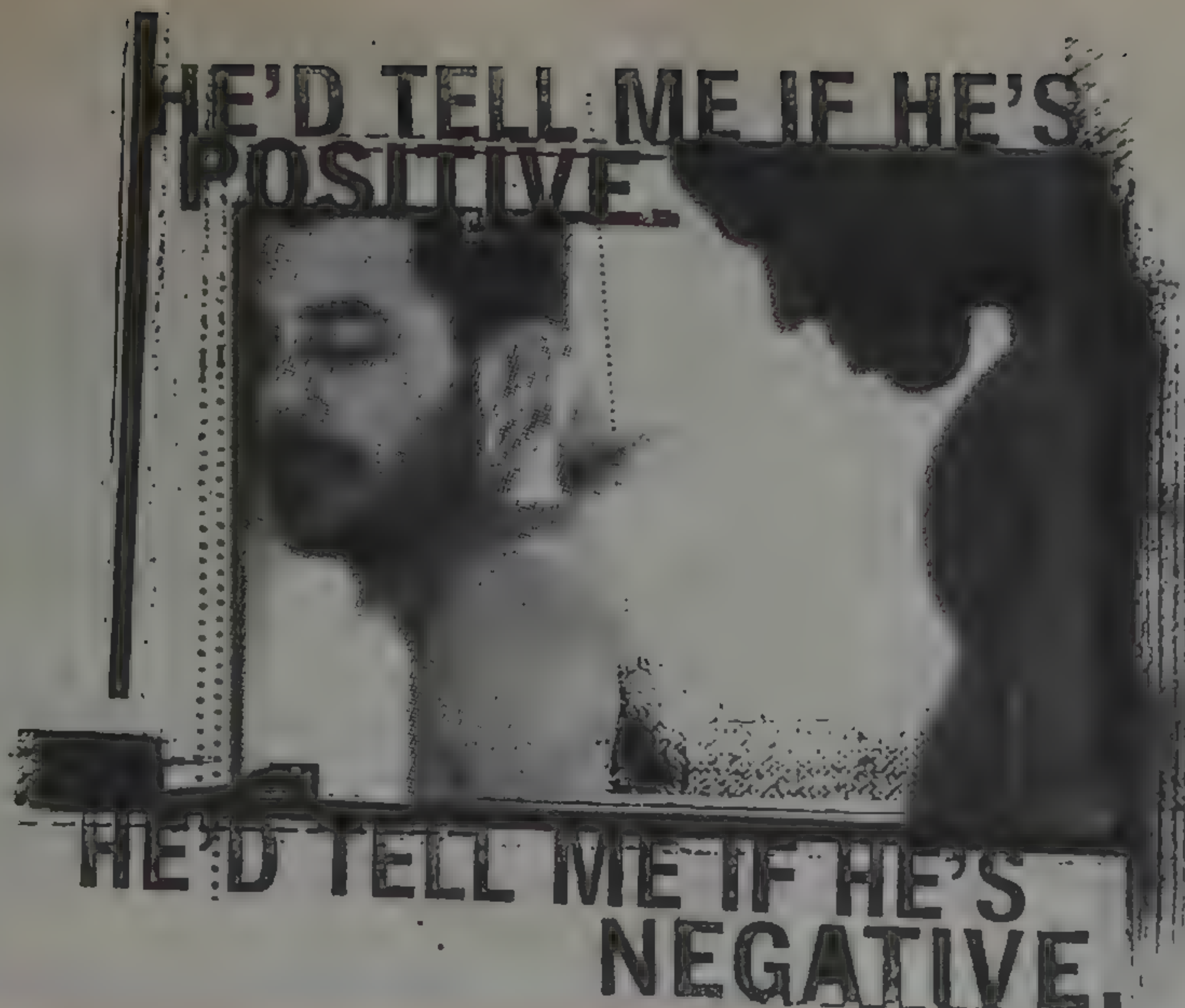
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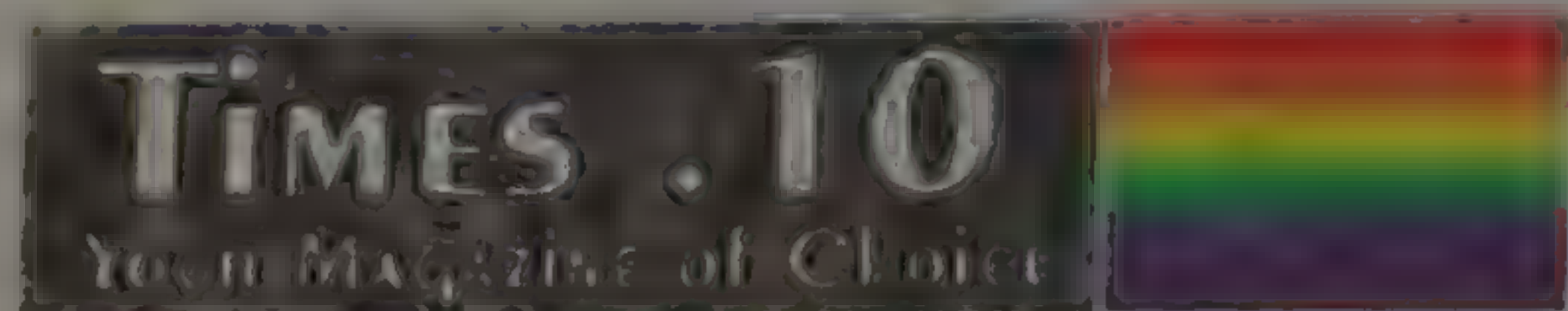
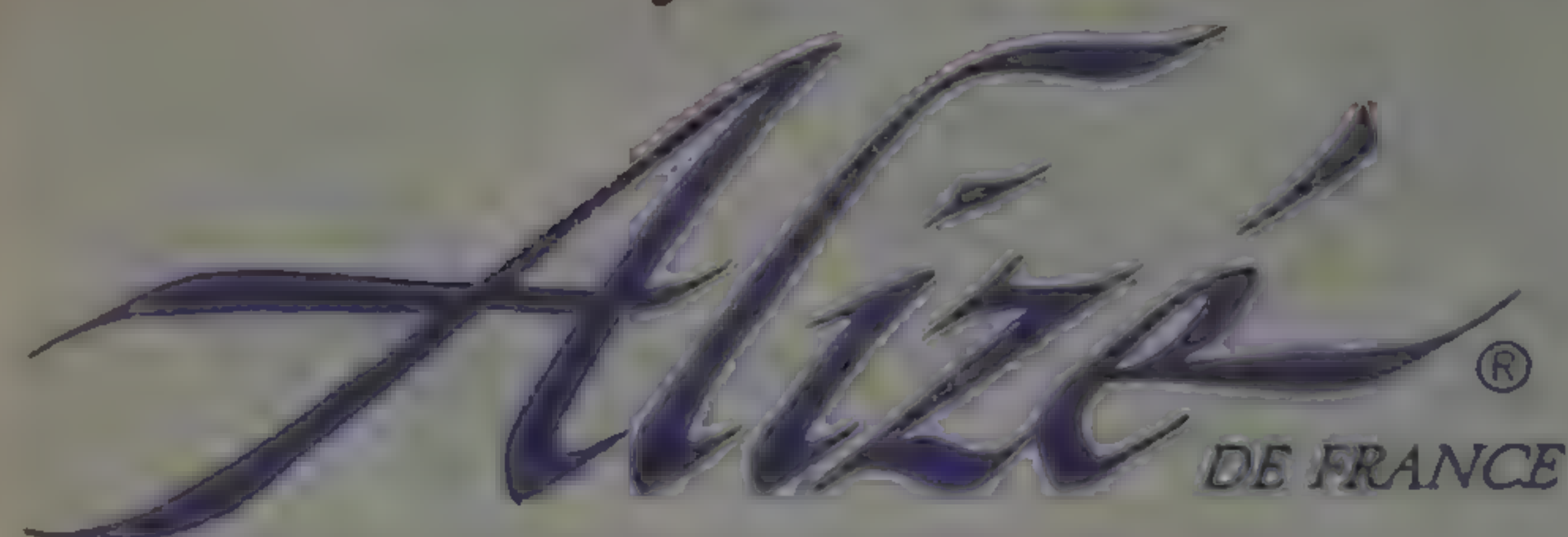
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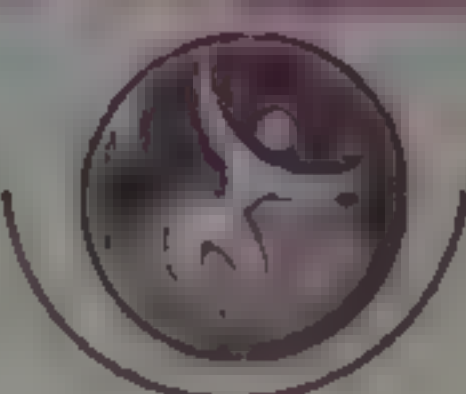
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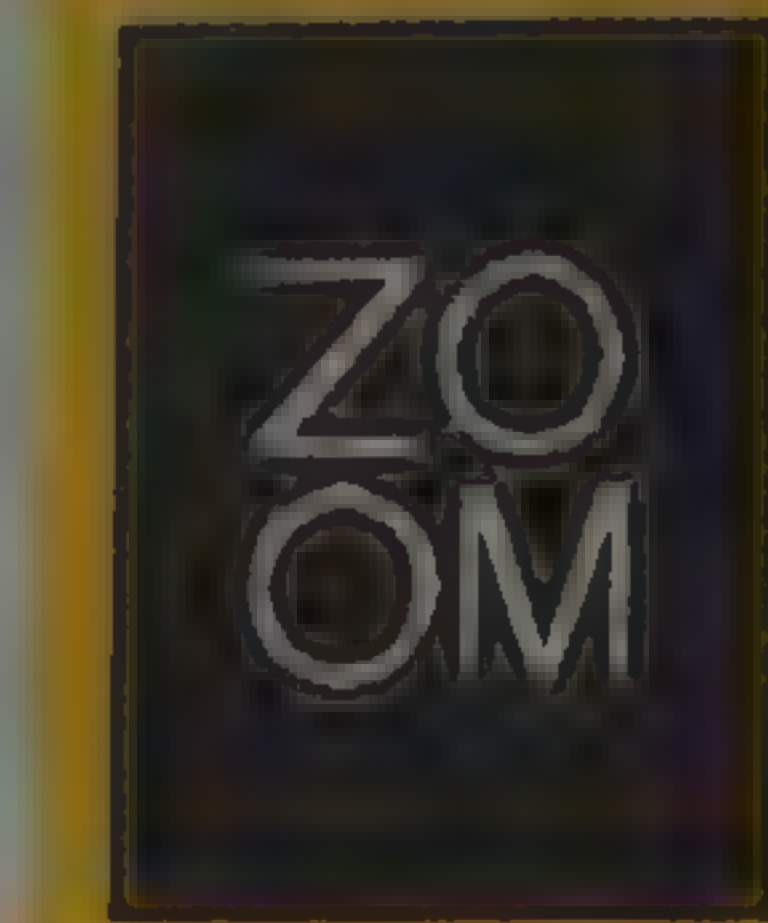
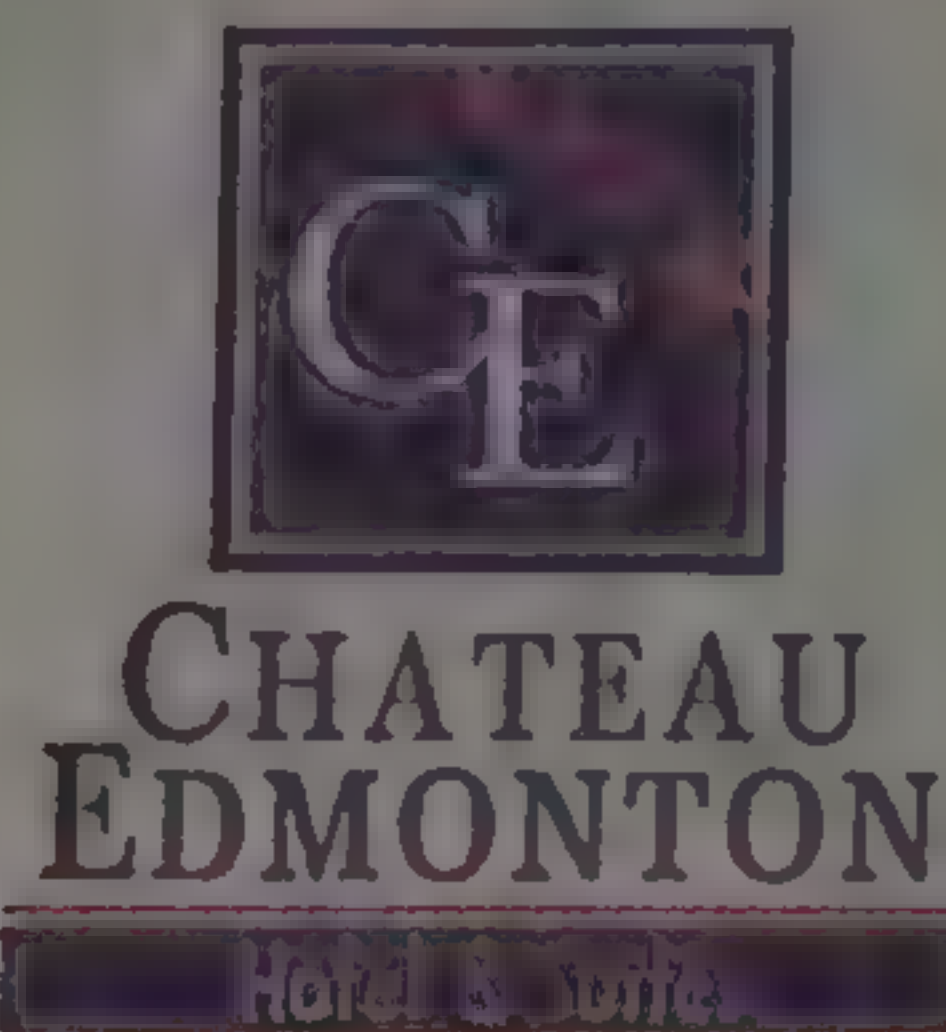
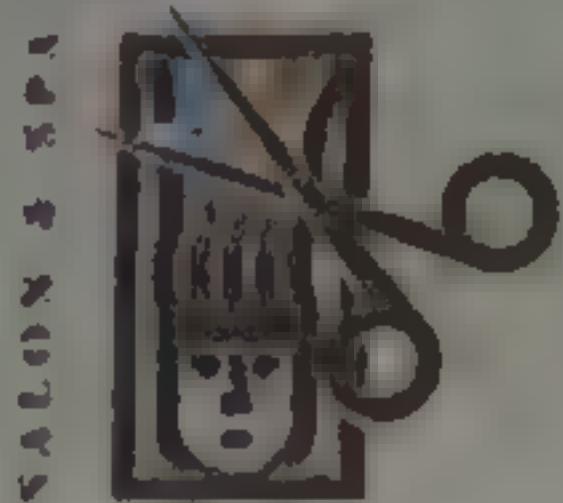
# Thank you 2004 Edmonton Pride Festival Sponsors!



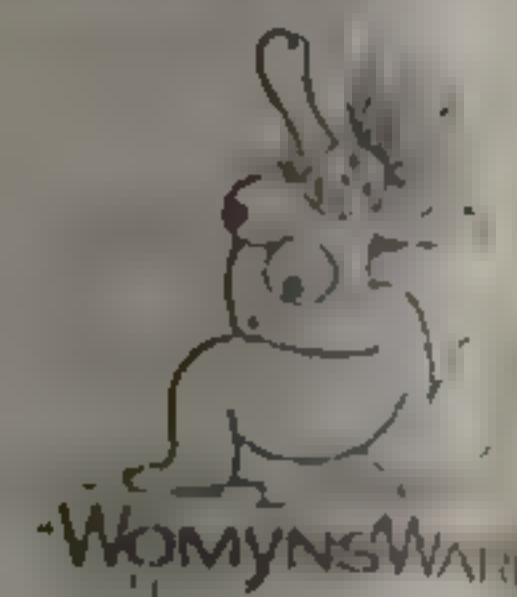
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Janice Melnychuk, Karen Leibovici • Buddy's Nite Club • Steam Works • Woody's Pub & Café  
Hardcover Condoms • Monarch Registries • Curling with Pride • Algonquin Travel • Laurie Blakeman, MLA  
Living Positive • Prism Bar & Grill • Rainbow Slopitch • Earth's General Store

Friday June 18	Saturday June 19	Sunday June 20	Monday June 21
<p><b>City Hall 7 PM</b></p> <ul style="list-style-type: none"> <li>- presentation of the 2004 proclamation</li> <li>- raising of the Pride flag at City Hall</li> <li>- unveiling the queer history display</li> <li>- presentation of the Pride Awards</li> </ul>	<p><b>PARADE DAY! 111 St. to Oliver Arena</b> Parade starts at 2 PM</p> <p><b>AFTER PARADE:</b> Oliver Arena 10335-119 St. ERBA Business Fair Beer Gardens open at 2 PM Entertainment: Including Edmonton's Pride Squad and special guests CHEER San Francisco!</p> <p><b>UNITY DANCE</b> coordinated by Womonspace 9 PM Alberta Avenue Community Hall 9210 - 118 Ave</p> <p><b>A.A Campfire Meeting 10pm</b> Celebrating Sobriety with Pride. Call 455-0261 or 424-1784 or e-mail sec.soberstrongandfree@shaw.ca</p>	<p><b>**Edmonton Vocal Minority presents "Our Musical Language"</b> EVM with guests <i>Notre Dame des Bananes</i>; also Sheila Wright (piano), John Mahon (clarinet), and Jennifer Bustin (violin) 3 PM at McDougall United Church 10025 - 100 St</p> <p><b>Pride in Song with Jim &amp; Jean Strathdee from Carmichael, California</b> www.strathdeemusic.com Lambda Christian Community Church &amp; Garneau United Church 11148 - 84 Ave Garneau United Church Worship; 10:30 AM Lambda Christian Community Church Worship: 7 PM</p> <p><b>We Have Come This Far...</b> "art about society and school by lgbt youth" 1 - 5 PM A FREE, interactive event for all ages. Edmonton Room, Stanley A. Milner Library - 7 Sir Winston Churchill Square</p>	<p><b>"We Have Come This Far..."</b> art about society and school by lgbt youth A FREE, interactive event for all ages. NOON - 9 PM Edmonton Room, Stanley A. Milner Library - 7 Sir Winston Churchill Square Reception and Youth 6 - 9 PM</p> <p>This 3-D interactive art project... ings are part of the Edmonton... 2004. The project is funded by the... vention Fund - Fed. Justice Fund... U of A Faculty of Education... 13-24 yrs old across Metro Ed... creates support and outlet for... youth and awareness... outisin@ualbe... 492-0767 (voicemail) www...</p>

June 18 - 26 Edmonton GLBT History Display at City Hall featuring B...



# JUNE 19: 2 PM PARADE ROUTE



**\*\* Advance Tickets Available at TIX on the Square**

	Wednesday June 23	Thursday June 24	Friday June 25	Saturday June 26	Sunday June 27
	<p><b>**BONFIRE OF THE RAINBOWS</b> New City Likwid Lounge 10081 Jasper Ave Doors 8 PM Show 9 PM A punk style entertainment extravaganza. <b>Warning:</b> This event may contain explicit images of sexuality and/or nudity.</p> <p><b>Two Spirit Aboriginal Awareness Workshop</b> 10 - 4:30 p.m Edmonton Metis Cultural Dance Society (EMCDS) 10104-121 St (upstairs)</p>	<p><b>** ACTS OF PRIDE &amp; Silent Auction:</b> An evening of Queer Theatre, music and all things wonderful Workshop West 11516-103 St. Tickets are limited... get yours early 7 PM - 11 PM</p> <p><b>FEATURING:</b> CHICKAdivas Nathan Cuckow DD Cupps (aka Mona Lott) Althea Cunningham Kristy Harcourt Bryce Kulak Andy Northrup Trevor Schmidt &amp; More...</p>	<p><b>ISCWR Annual Mr and Mz Gay Edmonton Pageant</b> Boots 10244-106 St</p>	<p><b>** PRIDEDANCE 2004</b> at the Polish Hall 10960 - 104 St. Tickets are limited... get yours early 8 PM - 3 AM</p>	<p>Edmonton's Centennial Pancake Brunch &amp; Penny Carnival at "The Big Fresh" 12120 Jasper Ave 12 Noon - 4 PM A traditional "Alberta-style" Pancake Breakfast at gay standard time An event for the whole family! Penny Carnival created and operated by Youth Understanding Youth</p> <p><b>SAME-SEX MARRIAGE FORUM</b> 2 PM The Big Fresh</p>

Edmonton's Pioneers Past & Present (sponsored in part by HIV Edmonton)

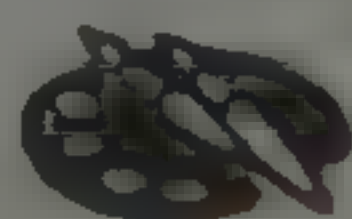


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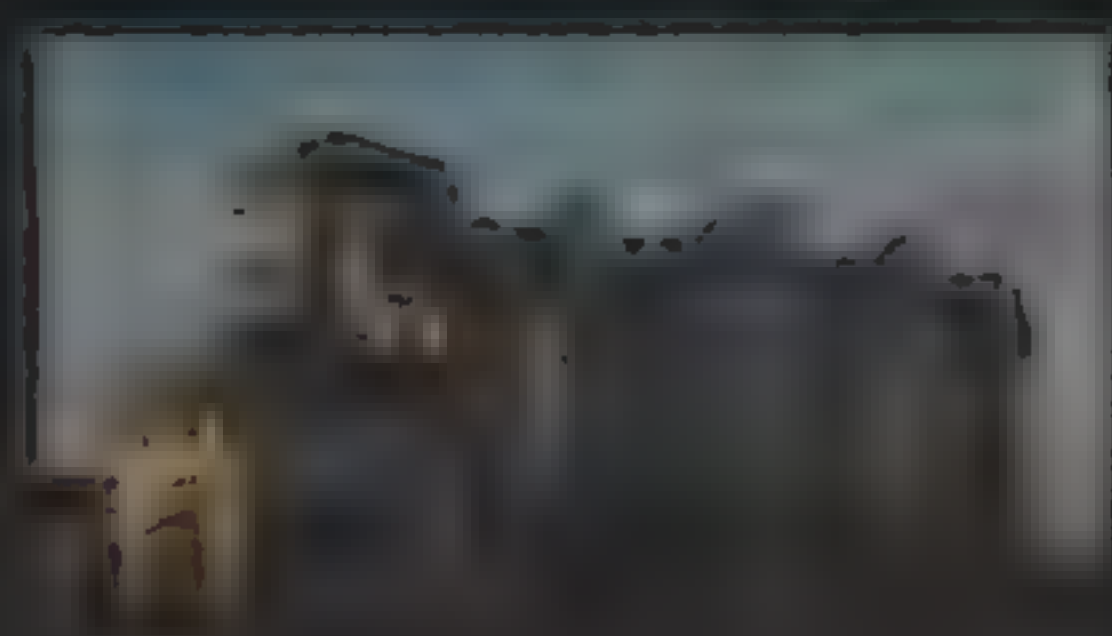
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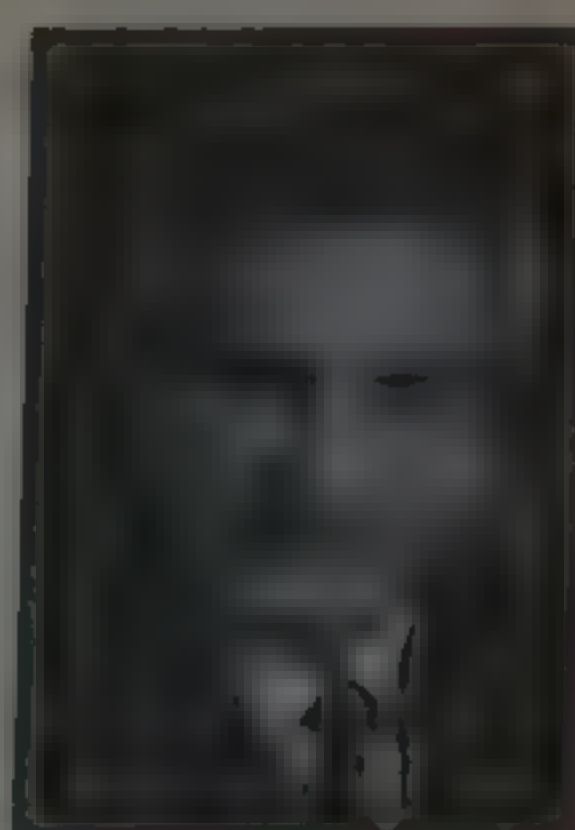
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LEGISLATIVE ASSEMBLY  
ALBERTA

**RAJ PANNU**  
LEADER OF THE NEW DEMOCRAT OPPOSITION  
M.L.A., EDMONTON-STRATHCONA

June 1, 2004

Dear friends,

Congratulations on another wonderful celebration of pride! Edmonton has long recognized and benefited from the contributions of its lesbian, gay, bisexual and transgendered communities, so the annual Pride festivities are a well-deserved reward.

Of course, they also serve the important purpose of increasing the visibility of LGBT communities. Such visibility can only promote good will and acceptance. I look forward to a time in the very near future when all Albertans respect and celebrate diversity in all its forms.

Along with my New Democrat colleague, Brian Mason, I have always tried to support your community's fight for equality and respect. Indeed, as long as one of us is not free, then none of us is free. As new issues and concerns arise, please do not hesitate to contact me to discuss them. I look forward to meeting with you.

Congratulations again, and happy Pride!

*Raj*

Raj Pannu, MLA  
Edmonton-Strathcona  
Leader, New Democrat Opposition

501, 9718-107 ST., EDMONTON, ALBERTA T5K 1E  
PHONE: (780) 413-0944 FAX: (780) 415-0701  
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402, 10324-82 AVE, EDMONTON, ALBERTA T6E 1Z8  
PHONE: (780) 414-0702 FAX: 780-414-0705  
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"Heterosexuality is not normal, it's just common." - Dorothy Parker



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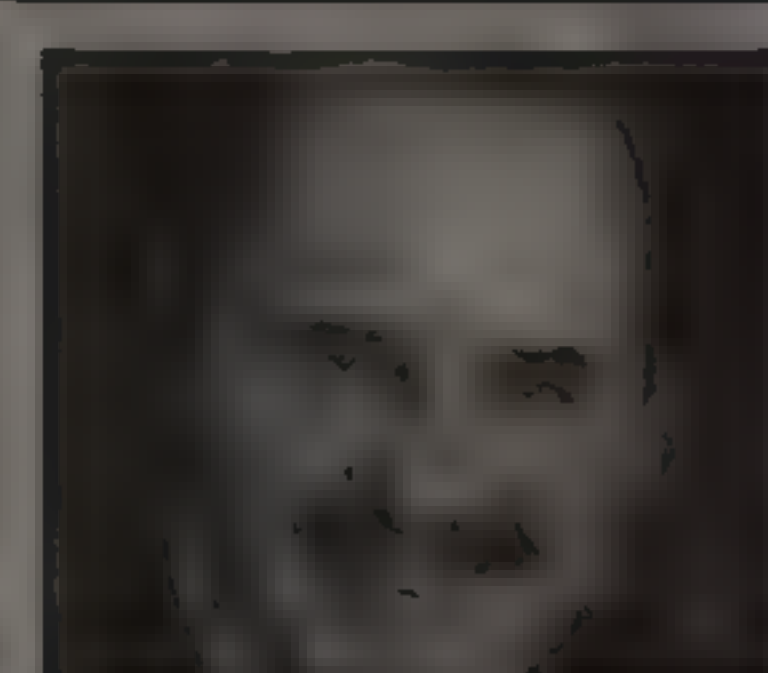
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**Proud to support diversity  
Proud to support Pride 2004**

**Raj Pannu, MLA**  
**Edmonton Strathcona**  
Phone: 414-0702



**Brian Mason, MLA**  
**Edmonton Highlands**  
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UBC Prof., and member of the Lesbian. Bi. Trans and Two-Spirited Women's Research Network of B.C., <http://www.inqueery.net>, Dr. Mary Bryson is currently studying how B.C. and Alberta QLBT women (queer, lesbians, dykes, trans., bi) make use of the Internet, e.g., accessing knowledge and community resources, and/or creating websites, joining email lists and/or online chatting, ICQ etc...

Alberta interview locations (flexible) include: Grande Prairie, Fort McMurray, Edmonton and Red Deer. If you would like to participate in a 1 hour confidential interview, Mary Bryson would like to hear from you. Email: [mary.bryson@ubc.ca](mailto:mary.bryson@ubc.ca)

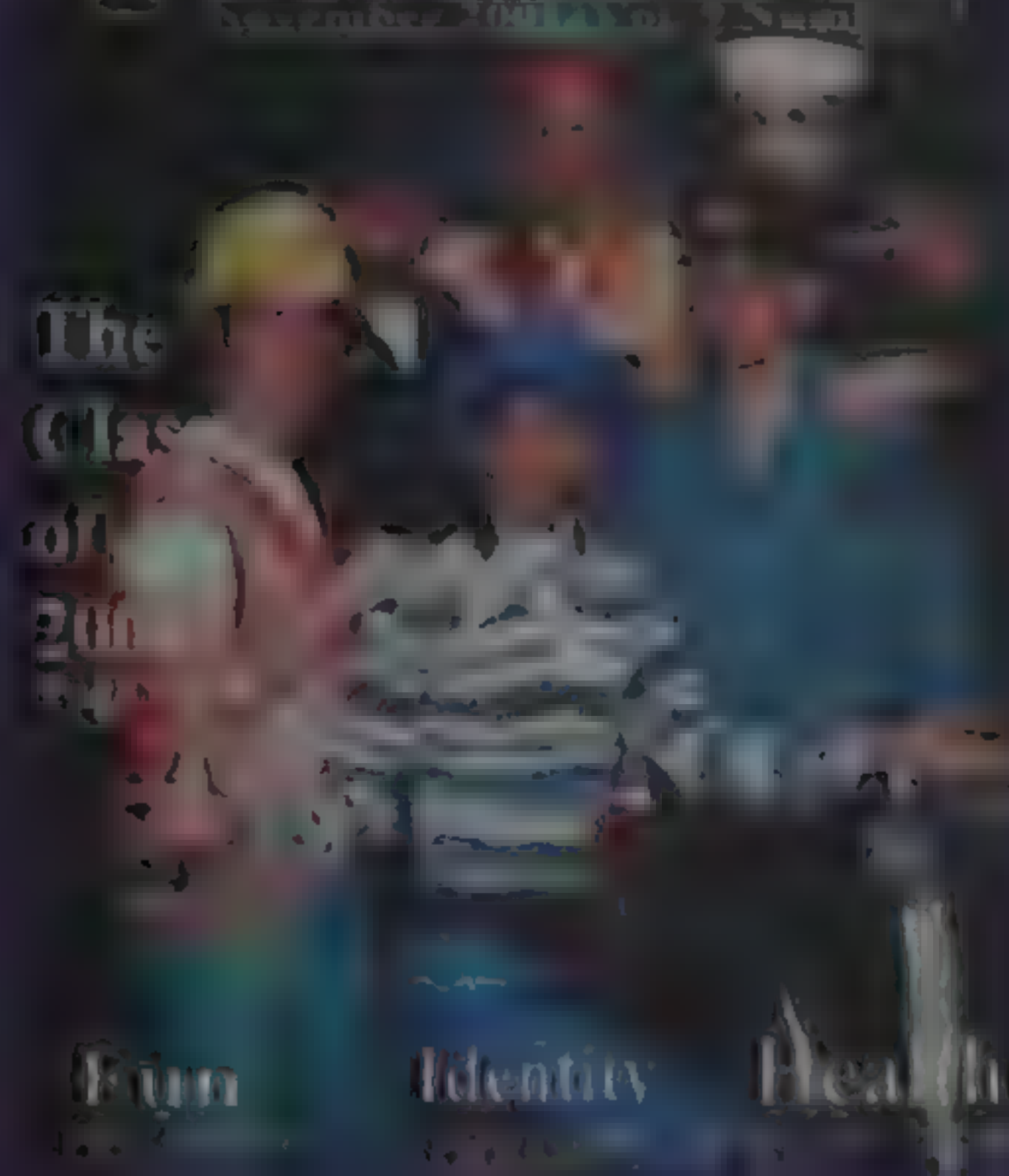
Mary Bryson's research websites: <http://www.shecan.com>, <http://www.queerville.ca>.

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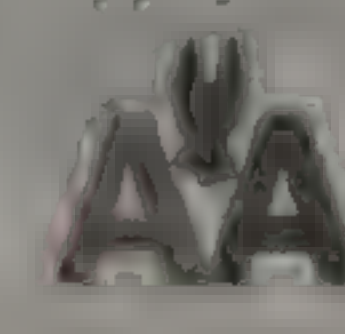
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# Why the Parade Matters

From an article by Paul Varnell that originally appeared June 27, 2001, in the Chicago Free Press..

As riots go, the June 1969 "Stonewall Riot" was a fairly small affair. If there were not parades and events on occasion to commemorate it, it would probably not loom large in our collective memory.

But at some point, New York gays, delighted that some of them had stood up to abusive police, decided to hold an annual demonstration to commemorate that fact and promote gay pride.

Do we know how that came about?

Beginning in 1965, Washington gay activist Dr. Frank Kameny and New York's Craig Rodwell had organized a July 4th "Annual Reminder" picket at Independence Hall in Philadelphia as a reminder that gay Americans were deprived of fundamental human rights.

But in the fall of 1969, a few months after Stonewall, Rodwell, who by then had opened his Oscar Wilde Memorial Bookstore, proposed that the "Annual Reminder" be changed to a New York "demonstration" commemorating gay resistance to be called Christopher Street Liberation Day.

His idea, he wrote, was to encourage gays and lesbians to "affirm our pride, our life-style and our commitment to each other. Despite political and social differences we may have, we are united on this common ground."

He also suggested that gay organizations around the country

hold similar demonstrations on the same day: "We propose a nationwide show of support."

The idea spread rapidly. That first year, 1970, both Chicago and Los Angeles held similar marches. San Francisco held a "gay-in" in Golden Gate Park and finally started holding a parade in 1972.

Now virtually every large city and many small ones hold gay pride parades as gays in smaller and smaller cities take the initiative to become publicly visible in their hometowns.

Some in the GLBT community criticize the parades, or affect to be "beyond all that." Maybe so, but it is important to keep in mind what the parades accomplish.

• The parades are an opportunity to gain visibility and publicity for GLBT people even when there is no specific grievance and political goal at stake. They are pro-active rather than reactive, gay affirming, not gay-defensive.

• The parades get the attention of politicians and the mass media (newspapers, television). Neither group would believe there is such a significant and diverse if not for the parades. That forces them to take us more seriously when we do have an issue.

• The Stonewall riot itself got six short paragraphs deep inside The New York Times but the first gay pride parade made the front page. Out of the closets and into the headlines.

• The parades show the general public the fundamental normality of most GLBT people. In spite of what the media chooses to portray, most of the people in the parade look pretty much like their friends and neighbours.

• GLBT people sometimes fear that men in leather jock straps, drag queens or go-go boys in bikinis harm "our" image. But except for religious zealots who dislike us anyway, spectators are probably more impressed with the glitzy glamour and that the men are healthy, good looking and in such good shape.

• The parades give a wide variety of gay groups an annual chance to publicize themselves and encourage their members to be more open by participating in the parade. And the sheer variety of non-sexual gay interest groups has to impress anyone watching: from churches to softball leagues, from high school students to parents and friends, from families with children to political groups.

• But most of all, the parades enable GLBT people to see lots of other GLBT people, more than they have seen anywhere else, more than they can imagine seeing. That can be enormously encouraging, inspiring and even deeply moving for many gays and lesbians. In fact, a "first parade" is one of the most affirming experiences most GLBT people remember.

According to Nagourney and Clendinen's "Out for Good," that first march in New York started off from Greenwich Village with just a few hundred people. But as the marchers walked rapidly up Sixth Avenue they would recognize friends watching from the sidelines and urge them to join.

When march leaders reached Central Park and mounted a bluff overlooking the grassy Sheep Meadow area, they looked back "and behind them — stretching out as far as they could see — was line after line after line of gay people and their supporters, at least 15 blocks worth. ...

"No one had ever seen so many gays in one place before. On top of the bluff, many of these men and women, who had grown up so isolated and alone, stood in silence and cried. "The parade is important. The decision to have a march was the key element in producing the rapid proliferation of gay visibility and activism that followed. Remember that the next time someone criticizes the parade. No gay person must ever feel alone again.

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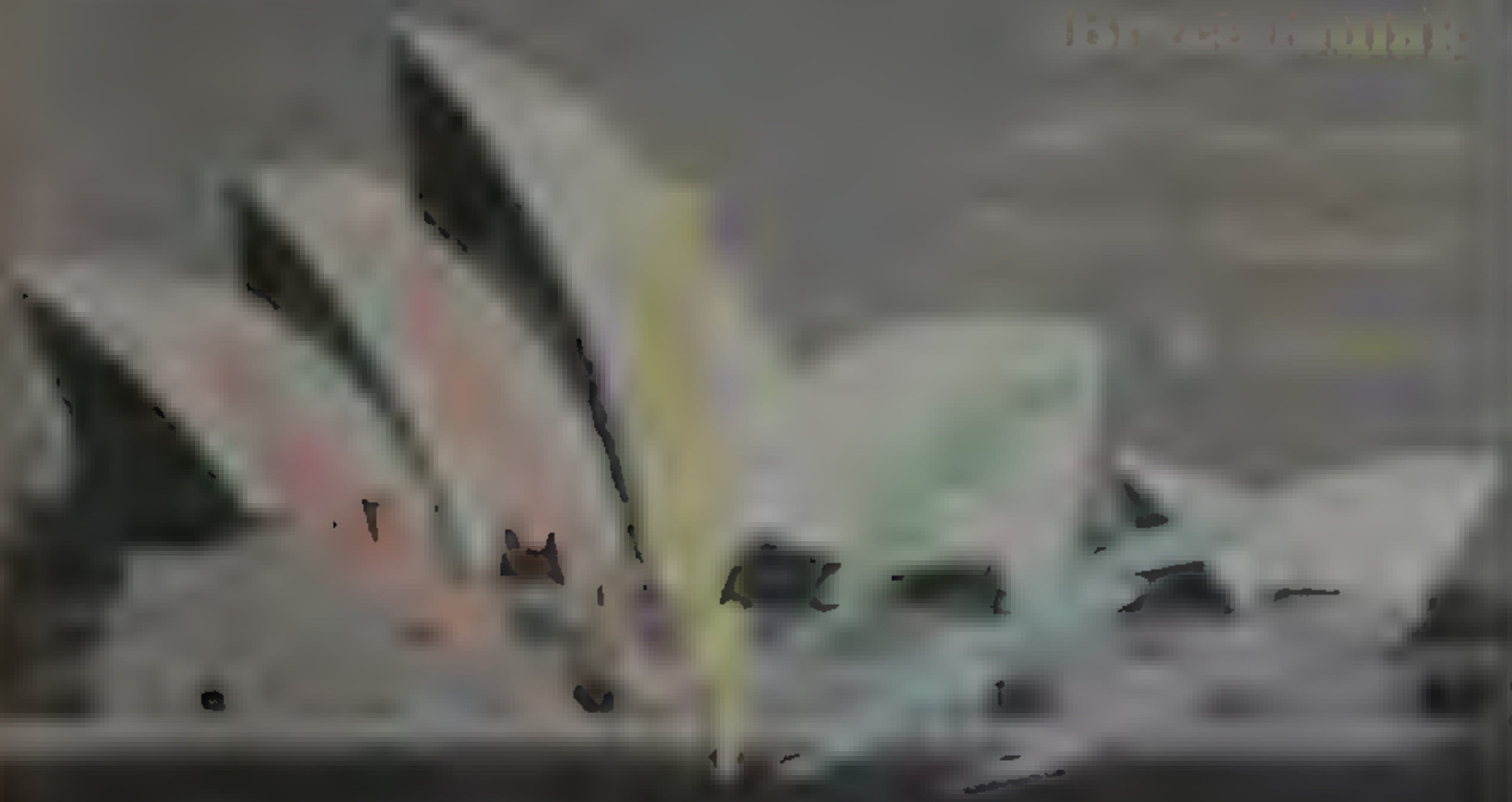
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Continued from page 26

and everyone has compassion. Just because I listen to Cannibal Corpse and they sing about mutilating dead bodies and stuff like that, it doesn't mean I don't have compassion for people and I don't feel for these kids. Just because there's a different kind of music you listen to, it doesn't make you an animal or a monster." (PD)

### Me and Salam Jones

**Jones • With Tina Verheyden • Stanley Milner Library Theatre • Fri, June 11** Listen up, all you jazz freaks and tech-punk maniacs: you don't have to play in 7/9 time and have 12 key changes per song to make music that matters. Take local rock outfit Jones, for instance. "I believe in simplistic music," declares Salam Jones, the band's spiritual and musical leader. "I think complex music is great because it can really challenge [you], but for what I do, I think the simpler, the better."

Jones's desire to keep things straightforward can be traced partly to her intensely personal and profound lyrics, which touch on loss, personal tragedy and the struggle for spiritual oneness. "I'm a deep thinker, and I find the lyrics can get pretty deep," she says, "so I think it's better to have a balance." Indeed, while most musicians and listeners appreciate music solely for its entertainment value, Jones sees things a little more deeply. "Music is sacred to me and making music with other people is sacred to me," she says. "I think the fluffy stuff can be important too—that's why I write a lot of straight-up love songs."

Jones's philosophy plays out to fine effect on her new record, *Bliss Itch*, which is finally seeing the light of day after a lengthy two-year production process. "We did the beds for this record in November of 2002, and they went down really easy," she says. However, the whole project was put on hold when Jones was faced with what she calls "a lot of confusion and stress," meaning the recording didn't wrap until March of this year. Despite the whole drawn-out ordeal, Jones believes that the project has lost none of its relevance or importance. "As a songwriter, I like to get the songs written, recorded and released," she concedes, "but lately I'm having less of a problem going back and reworking them because I've realized I'm making this for others. It might be two years old for me, but for someone hearing this stuff for the first time, it's brand-new." (JS)

### Charming Billy

**Billy and the Lost Boys • With the Pasty Whites, the Johnsons and the Blame-Its • The Sharktank • Sat, June 12 (all ages)** Some bands consider touring a necessary evil, but for Vancouver pop/punk trio Billy and the Lost Boys, it's like a drug. When they headed out on their third trip in as many months across the tundra, they dubbed it the Addicted to Touring tour.

So it's no surprise to find lead singer Billy "The Kid" Pettinger in the

front seat of their van heading west from Winnipeg when I catch up with her. "We just miss it so much, we had to do it again," says Pettinger of life on the road. "It sure is fucking fun as hell. We were home for a month and I was going crazy. I couldn't stand it—this is where we belong."

While they obviously love touring, they also get a lot of love from their hometown crowd. The band just won the *Georgia Straight's* reader poll for best band, while their sophomore release *Breaking Down the Barriers That Break Down Your Music* was named best album. This doesn't necessarily reflect the size of their fan pool, just its dedication. "The people who are there are at least very vocal about it," Pettinger says. "We had people from Edmonton and Toronto e-mailing in and getting their whole classrooms to fill out polls and mail them in. They like to be part of our team. They do what they gotta do and life wouldn't be the same without them."

When their previous label, Teenage Rampage, went belly-up, a victim of its own soft-hearted practice of putting out too many artists at once, the Lost Boys took matters into their own hands and released *Breaking Down* under their own label, Lost Records. Now there are several bands looking to get on board with them, hoping some of their go-getter attitude will rub off on them. "If I had a million dollars I'd give each one of those bands \$20,000," Pettinger says. "That would totally save the music industry, because nobody's developing bands anymore. I'm hoping to eventually bring back the concept of artist development." (PD)

### Multi-purpose Vitamins

**Vitamins for You • With Ghislain Poirier and Montag • The Sugarbowl • Sun, June 13** These days, it's a relatively trouble-free matter for a rock 'n' roll band to tour across Canada, especially given our country's seemingly insatiable appetite for guitar rock. Not only that, there's also an established network of booking agents, promoters and press junkies whose livelihood depends on keeping the whole show on the road. (I should know because I'm one of them.)

However, if you're a producer of left-field electronic music with a penchant for live performance, needless to say, setting up a cross-Canada tour can be a bit of what us press junkies like to call a "tough sell." Still, that hasn't stopped Montreal-based, Winnipeg-bred tech-head Vitamins for You from doing it anyway. Fresh from a performance at Montreal's famed Mutek festival, and perhaps sensing that strength does indeed lie in numbers, VFY has teamed up with like-minded electronic artists Montag and Ghislain Poirier for a haul which will land them in small clubs, offbeat coffee houses and other dingy spots from Montreal to Portland.

VFY released the full-length LP *I'm Sorry Forever and for Always* in November of 2003 on Intr Version Records. An enchanting mix of emotive keyboards, glitchy everything-but-the-kitchen-sink percussion and ambient atmospherics, the album has been called "the first electronic emo album ever." Fans of the Postal Service, the Notwist and Aphex Twin should really dig it, too. Techmo, anyone? (JS)



**Tommy Lee and DJ Aero • Cowboy's • Wed, June 2 • revUE** Old-rockers never die; they just reinvent themselves. After trying his hand at rap metal with Methods of Mayhem, Motley Crue drummer and legendary bad boy Tommy Lee is now making the rounds as an electronic artist. While his bass-heavy set, featuring remixes of Guns N' Roses and Beastie Boys tunes, was interesting if not headlining material. But hey, if you can get 500 people to shell out \$25 just to see you drink beer and party onstage, more power to ya. The obvious talent of DJ Aero kept the show moving smoothly while Lee did what he does best: prance around in low-cut jeans encouraging girls to pull up their tops while guys and girls alike screamed, "We love you, Tommy Lee." The show escalated to something truly moving and original when Lee finally got behind the massive kit set up onstage, but it was only a fleeting moment. The most action on the dance floor all night came when the drunken rahoos started fighting for the barely used sticks Lee hung out to the crowd. (PD)

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**3 inches of Blood**  
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**THE VERTICAL STRUTS DJ TASH & DJ Miss Mannered WED. JUNE 23**  
**The Organ w/ The Frenetics and 7&7 is Friday June 25**  
**Black Halos/tranklins/whizkids All Ages Show Sun June 27**  
**National Campus Radio Association Showcase Friday July 2nd**  
**Suicide Girls Burlesque Show w/ Grand Buffet Friday July 9**  
**Sunday, July 18 DISMANTLED with guests DAEDAL**



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SAT  
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SUN  
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TUE  
15

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Euro influenced emotive rock featuring ex-members of Whoville.

WED  
16

## ELLIS HOOKS

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17

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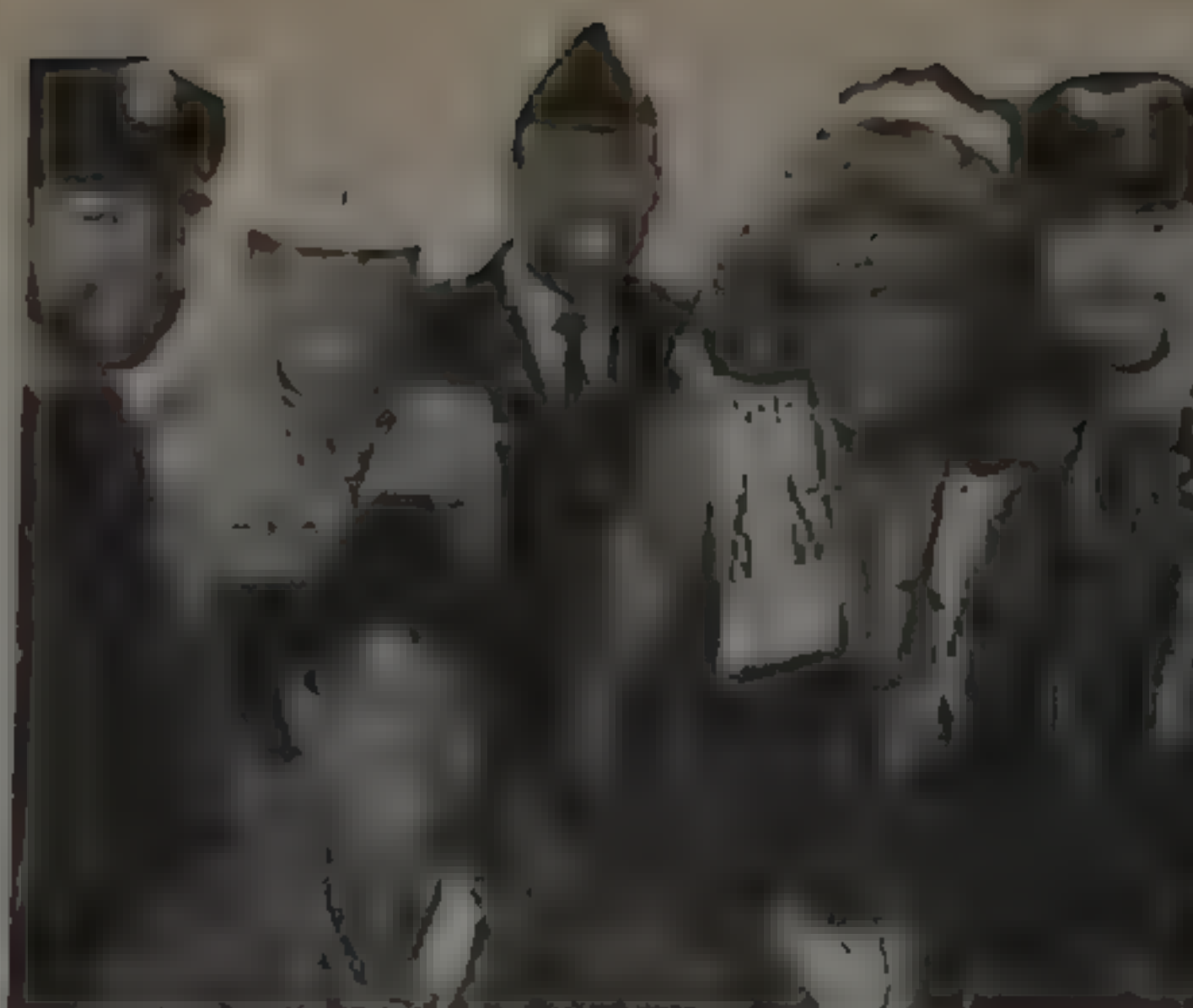
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CASINO (YELLOWHEAD) Headlines (pop/rock)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

COOK COUNTY SALOON Battle of the Bands; 9pm; no cover

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS Kelly Alanna

J.J.'S Open stage with cover band

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock); 8:30pm-12:30am

LIONSHEAD PUB Tony Dixon

NAKED CYBER CAFE Open stage

NEW CITY LIKVID LOUNGE Down East Day

RED'S Strippedown: Prevail, Freeburn, Whitemud Drive, And On, Nubie Stone, Backlash, Reframed

SHERLOCK HOLMES (CAPILANO) Richard Blais

SHERLOCK HOLMES (WEM) Jimmy Whiffen

SIDETRACK CAFE Freeman (Brit-rock), Wilfred N and the Grown Men; Eugene Ripper; 8pm; \$7 (door)

SUGARBOWL Wendy McNeill; 9:30pm; \$5

URBAN LOUNGE Tailspin; no cover

YARDBIRD SUITE Liveband Stanko Quartet; 7:30pm (door), 8pm (show) and 9:30pm (door), 10pm (show); \$20 (member)/\$24 (guest); tickets available at TicketMaster 451-8000

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COWBOYS House with Ryan Wade and guests (patio)

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

FILTHY McNASTY'S Punk Rock Bingo: with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY LIKVID LOUNGE Rub-A-Dub Thursday: rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests

RATTLESHAKE SALOON DJ Butter

RENDEZVOUS Metal Night: with DJ McNasty

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

RUM Ginuwine; 8pm; \$15 (ad)/\$20 (door) tickets available at TicketMaster 451-8000

SAVOY Funk and downtempo with Ben Jamin

SIDETRACK CAFE Night Watch: With Russell Gragg

THE STANDARD Spin Thursdays: House with Nestor Delano, Tinswitch, Luke Morrison (Connected Fashion Series)

VELVET LOUNGE Liveband Substance: hip hop/R&B end of exams jam with Spincycle, Invoiceable, J-Money, Sean B

YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, funk, '60s pop with DJs Travyd and Alex Zwoll

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NEW CITY LIKVID LOUNGE Real McKenzies, Wednesday Night Heroes, Half Cut

ROSEBOWL Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

SEEDY'S Marble Engine, Aerocar Model Four

SHERLOCK HOLMES (CAPILANO) Richard Blais

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES (WEM) Jimmy Whiffen

SIDETRACK CAFE Rembetika Hipsters; Le Fuzz; 8pm

STANLEY MILLER LIBRARY THEATRE Jones (blues-based rock CD release celebration); 7:30pm; 988-9800

URBAN LOUNGE Tailspin; \$5

VICTORY LOUNGE Human Marvels, guests; 8pm; \$8

YARDBIRD SUITE River City Big Band; 8pm (door), 9pm (show); \$10 (member)/\$14 (guest); tickets available at TicketMaster 451-8000

YARDBIRD SUITE Liveband Stanko Quartet; 7:30pm (door), 8pm (show) and 9:30pm (door), 10pm (show); \$20 (member)/\$24 (guest); tickets available at TicketMaster 451-8000

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**ROXY ON WHYTE** Session with DJ Jazzy, New music, DJ Dan and Mike, Downtown, \$4 (senior member)

**SAVOY** New music with DJ Jazzy

**SHETRACK CAFÉ** Night Watch with DJ Jazzy and Mike

**STARS NIGHTCLUB** Live with DJ Jazzy (fundraiser)

**STONERHOUSE PUB** Top 40 with DJ Jazzy

**TONIC AFTER DARK** New music with DJ Jazzy and Mike

**TWILIGHT AFTERHOUSE** New music with DJ Jazzy, Travis Matreton, DJ Kibon, Amareus Ruff, Crunchie, Bia

**V AFTERHOURS** House/trance with DJ Jazzy, Travis Matreton, DJ Kibon, Amareus Ruff, Crunchie, Bia

**YOUR APARTMENT** Hip hop, R&B, old school with JMK and guests

# SUN

LIVE MUSIC

**A STARS Upper Room:** Live with Elin and Adam

**BLACK DOG FREEHOUSE** Reclaim (alt jazz); 9pm-midnight; \$2

**BLIND PIG PUB AND GRILL** The Rusty Reed Band; 7:30-11:30pm; no cover

**CARGO AND JAMES TEA SHOPPE** Open stage with Bob Robichaud; 7-10pm

**ECCO PUB** Open jam session hosted by Imaginary Friend (blues, roots); 4-8pm

**O'BYRNE'S** Joe Bird's live jam; 9:30pm

**ROSEBOWL** Jam with Mike McDonald; 10pm

**SIDETRACK CAFÉ** Under the Covers Sundays. Love Junk, Screwape Lewis, DJ Dudeman; 8:30pm; \$5

# CLASSICAL

**GRANT MACLEWAN COLLEGE CENTRE FOR THE ARTS CAMPUS** That's Rhythm: Featuring EKO Singers, Edmonton Kiwanis Singers; 2pm and 8pm; \$12 (senior/student)/\$15 (adult); tickets available at TIX on the Square 420-1757, door

**PROVINCIAL MUSEUM THEATRE** A Night of Orchestral Chinese Music: The Edmonton Chinese Philharmonic, Hong Kong Leung Sing Tak Primary School Chinese Orchestra; 7:30pm; \$20; tickets available at TIX on the Square 420-1757, door

# DJS

**CALIENTE NIGHTCLUB** Ladies Night: urban with DJ Invinceable

**DECADANCE** Worship Sundays: mixed with Big Daddy, DTDR and guests; 10am-close

**HALO** House

**MANHATTAN CLUB** Industry Sundays: top 40, dance/R&B

**NEW CITY LIKWID LOUNGE** Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

**THE ROOST** Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; \$2

**SAVOY** French Pop: mixed with Deja DJ

**STARS NIGHTCLUB** Captain Abdul's Hip Hop Competition: Hosted by Captain Abdul, includes Weys, Fatty Jones, Mama Rapper, Naked Truth, Oozeela, Jackmode Squad, Flip da Script and more; 8:30pm (door), 9:30pm (show); 445-2323

**SUGARBOWL** Multipurpose: Eclectic electronic hosted by Prosper and Eli with guests

# MON

LIVE MUSIC

**BLUES ON WHYTE** Mondays: Jam with Tim Lee and the Revelators 1240

**L.B.'S PUB** Open stage with Randy Martin; 9pm-2am

**NEW CITY LIKWID LOUNGE** Quintron and Miss Pussycat

featuring a puppet show and the Drum Buddy, Twin Fangs

**RED'S** Stripdown: Rosetta Stone, Perfect Blue, Koon, Eulogy, Tread Through Darkness, The Unlikely Heroes, Blackwatertransit

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (DOWNTOWN)** Brian Tommy O'Callahan

**SHERLOCK HOLMES (WEM)** Tony Dizon

# DJS

**DUSTER'S** DJ Dan

**FILTHY McNASTY'S** Metal Mondays: with DJ S.W.A.G.

**O'BYRNE'S** Hip Mondays: Industry night with DJ Finnegan, live music

# TUE

LIVE MUSIC

**DRUID** Open stage with Chris Wynters

**JUBILEE AUDITORIUM** KD Lang, Edmonton Symphony Orchestra; tickets available at TicketMaster 451-8000

**LEGENDS PUB** Open jam hosted by Gary Thomas

**O'BYRNE'S** Celtic night with Shannon Johnson and friends; 9:30pm

**PEPPERS** Darryl Meyer Quartet open stage (r&b, blues, jazz)

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (DOWNTOWN)** Brian Tommy O'Callahan

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** Ellis featuring Darren Labrentz; 8pm; \$6

# CLASSICAL

**CONVOCATION HALL** Evenings of Song: Part of the Canadian Vocal Arts Festival featuring Nuova singers and pianists; 7-8:30pm; \$10 (adult)/\$7.50 (student/senior); tickets available at TIX on the Square 420-1757

# DJS

**BILLY BOB'S LOUNGE** Karaoke and DJ Tues with Run Riot Professional Music Productions

**BLACK DOG FREEHOUSE** Viva with DJ Sean

**BUDDY'S NIGHTCLUB** Top 40 with DJ Stephan

**CALIENTE NIGHTCLUB** Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinceable, Q B

**DECADANCE** Too Cool for Tuesdays: Ambient, Trip hop, goa and glitch with Calatea, Bitstream and guests

**DUSTER'S** DJ "Name a Tune" Dan

**FILTHY McNASTY'S** Twisted Trivia: with DJ Whit-Ford

**GAS PUMP** Karaoke contest with DJ Gord

**NEW CITY SUBURBS** Resurrection: Industrial/EBM/electro/goth with Nik Rofeebya

**THE ROOST** Hot Butt Contest: with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)

**SEEDY'S** Tuesday Nights with DJ Miss Mannered

**SIDETRACK CAFÉ** Night Watch: With DJ Whitney Houston (Lyle Bell)

**WED**

LIVE MUSIC

**A STARS Upper Room:** Fresh Beat: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain Main Room: Tuffhouse Reno and Mr. "O"

**ATLANTIC TRAP AND GILL** Open mic; 8pm

**BLACK DOG FREEHOUSE** North Country Fair Kick-off Party with Scott Nolan

**BLIND PIG PUB AND GRILL** Wednesday night jams; 7-11pm

**JEFFREY'S CAFÉ AND WINE BAR** Jack Semple unplugged; 8:30pm; \$20

**MEGATUNES** The Frenetics; 3:30pm

**O'BYRNE'S** Chris Wynters and friends; 9:30pm

**PLEASANTVIEW HALL**

# WED

LIVE MUSIC

**A STARS Upper Room:** Fresh Beat: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain Main Room: Tuffhouse Reno and Mr. "O"

**ATLANTIC TRAP AND GILL** Open mic; 8pm

**BLACK DOG FREEHOUSE** North Country Fair Kick-off Party with Scott Nolan

**BLIND PIG PUB AND GRILL** Wednesday night jams; 7-11pm

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**MEGATUNES** The Frenetics; 3:30pm

**O'BYRNE'S** Chris Wynters and friends; 9:30pm

**PLEASANTVIEW HALL**

Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

**ROSSDALE COMMUNITY HALL** Little Flower open stage hosted by Brian Gregg; 8pm

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (DOWNTOWN)** Brian Tommy O'Callahan

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** Sea Ray, Por Nada; 9:30pm; \$8 (door)

**SUGARBOWL** Terry Morrison and John Gorham; 9:30pm; \$6

**URBAN LOUNGE** Subterraneans, Freeburn; \$5

# DJS

**BACKROOM VODKA BAR** Wild Cherry: deep house/progressive/ breaks with Trpswitch and guests

**BLACK DOG FREEHOUSE** Glitter Gulch: country, roots

**BUDDY'S NIGHTCLUB** Top 40 with DJ Stephan

**FILTHY McNASTY'S** Mix Tape Bar Star College Nite: with DJ Rock 'n' Rogers

**GAS PUMP** Karaoke contest with DJ Gord

**LE GLOBE** DJ Moreno

**GUILTY MARTINI** DJ Sunny

**NEW CITY LIKWID LOUNGE** New City Dolls: Glam, punk, metal with Skinny L, JJ Frenchy

**THE ROOST** Amateur Strp: Weena Luv, Sticky Vicky with DJ Alvaro; \$1 (member); \$4 (non-member)

**SIDETRACK CAFÉ** Revolving Mystery with guest DJ

**STARS NIGHTCLUB** Appreciation Wednesdays: hip hop, R&B, reggae, soul with Reno and Mr "O"; 10pm (door)

**YOUR APARTMENT** Big Rock Indie Rock Night: indie rock with DJ Shouldbeinaband

# VUE

WEEKLY

# THE URBAN LOUNGE

SOUTHSIDE'S BEST LIVE VENUE

WWW.URBANLOUNGE.NET

# THURSDAY-SATURDAY JUNE 10-12

# TAILSPIN

# WEDNESDAY JUNE 16

# SUBTERRANEANS

FREEBURN

# FRIDAY-SATURDAY JUNE 18-19

# FBI

# MARBLE ENGINE AND HEADRUIN

# WEDNESDAY JUNE 23

**MOLSON CANADIAN TUESDAYS** \$3.75 CANADIAN BOTTLES

**KOKANEE WEDNESDAYS** \$3.75 KOKANEE BOTTLES

**COORS LIGHT THURSDAYS** \$3.75 COORS BOTTLES

**DIG ROCK SATURDAYS** \$4.25 DIG ROCK

Urban Lounge & Grill

8111-105ST • 439-3388

# COME SEE THE ROCK STARS OF SPORT...

**HENRY RAUL TOTHI PAULETA BECKHAM BALLACK NEDVED VAN NISTELROOT**

# EURO 2004 BEGINS JUNE 12

LIVE ON THE LARGEST-THAN-LIFE PROJECTION SCREEN!

TEST YOUR SOCCER KNOWLEDGE WITH OUR EURO 2004 CONTEST WIN GREAT PRIZES INCLUDING TICKETS FOR UPCOMING STARLITE SHOWS.

**THE VICTORY LOUNGE** 10030 102 ST (BASEMENT OF THE STARLITE ROOM)

# VENUE GUIDE

**A STARS** 10545-82 Ave, 439-1422

**THE ARMOURY** 10310-85 Ave, 702-1800

**ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611

**AZUCAR LATIN NIGHT CLUB** 11733-78 St, 479-7400

**BACKROOM VODKA BAR** 10324-82 Ave, upstairs, 436-4418

**BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Road, 484-7751

**BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082

**THE BLIND PIG** 32 St Anne St, St. Albert, 418-6332

**BLUES ON WHYTE** 10329-82 Ave, 439-5058

**BOOTS** 10242-106 St, 423-5014

**BUD'S LOUNGE** Grandin Mall, St. Albert, 458-3826

**BUDDY'S NIGHTCLUB** 11725B Jasper Ave, 488-6636

**CAFÉ SELECT** 10018-106 St, 428-1629

**CALIENTE NIGHTCLUB** 10815 Jasper Ave, 425-0850

**CAPITAL HILL PUB** 14203 Stony Plain Rd, 454-3063

**CARGO AND JAMES TEA SHOPPE** 10634-82 Ave, 433-8152

**CASINO (EDMONTON)** 7055 Argyle Rd, 463-9467

**CASINO (YELLOWHEAD)**

12464-153 St, 463-9467

**CHANCE RESTAURANT** 10150-101 St, 424-0400

**CHATEAU LACOMBE** 72M Argyle Rd,

**CONVOCATION HALL** U of A Campus, 420-1757/436-7932

**COOK COUNTY SALOON** 8010 Gateway Blvd, 432-2665

**COWBOYS** 10102-180 St, 481-8739

**CRITIAN LOUNGE** 17713 Jasper Ave, 426-7521

**DANTE'S WORLD** 17713 St, Stony Plain Road, 486-4448

**DARCY'S MEATS** 8645 McKenny Ave, St. Albert, 418-1200

**DECADANCE** 10018-105 St, 990-1792

**DONNA** 10177-99 St, 429-3338

**DRUID** 11606 Jasper Ave, 454-5554

**ELITE OF EDISON** 7230 Argyle Rd, 465-7931ext. 847

**DUSTER'S** 6402-118 Ave, 474-5554

**ECCO PUB** 9605-66 Ave, 435-5050

**ELEPHANT AND CASTLE ON WHYTE** 10314-82 Ave, 439-4545

**ESCAPE ULTRA LOUNGE** WEM, 489-1330

**FILTHY McNASTY'S** 10511-

82 Ave, 432-5224

**FOUR ROOMS RESTAURANT (EDMONTON)** Edmonton Centre, 102 Ave, Entrance, 426-4767

**THE FOX** 10125-109 St, 990-1792

**GAS PUMP** 10166-114 St, 488-4841

**LE GLOBE** 14921 Stony Plain Rd, 489-1022

**GOLDEN HARVEST MINISTRIES CHURCH** 10504-128 St, 447-4357

**GRANT MACLEWAN COLLEGE CENTRE FOR THE ARTS CAMPUS** 10045-156 St, 420-1757/433-9910

**GUILTY MARTINI** 10338-81 Ave, 433-7183

**HALO** 10538 Jasper Ave, 423-4578

**IRON HORSE** 8101 Gateway Blvd, 438-1907

**J.J.'S** 13160-118 Ave, 489-7462

**J AND R BAR AND GRILL** 4003-106 St, 436-4403

**JEFFREY'S CAFÉ AND WINE BAR** 9640-142 St, 451-8890

**THE JOINT** WEM, 486-3013

**JUBILEE AUDITORIUM** 451-8890

**L.B.'S** 111-23 Akens Dr, St. Albert, 460-9100

**LEGENDS** 6104-172 St, 481-2178

**LEWIS & CLARK PUB** Terrace Inn, 4440 Gateway Blvd, 431-5815

**LONGRIDERS** 11733-78 St, 479-7400

**MANHATTAN CLUB** 10345-105 St, 423-7884

**MEGATUNES** Whyte Ave, 104 St, 434-6342

**NAKED CYBER CAFÉ** 10354 Jasper Ave, 425-9730

**NEWCASTLE PUB AND GRILL** 6108-90 Ave, 490-1999

**NEW CITY LIKWID LOUNGE** 10081 Jasper Ave, 413-4578

**NEW CITY SUBURBS** 10081 Jasper Ave, downstairs, 413-4578

**O'BYRNE'S** 10616-82 Ave, 414-6766

**ORLANDO'S PUB AND GRILL** 13509-127 St, 918-0568

**PEPPERS** 10338-81 Ave, 433-7183

**PLEASANTVIEW HALL** 10860-57 Ave, 434-5997

**POWER PLANT** U of A Campus, 492-3101

**PROVINCIAL MUSEUM THEATRE** 12845-102 Ave, 420-1757

**RATTLESNAKE SALOON** 9261-34 Ave, 438-8878

**RED'S** WEM Phase III, 481-8890

**RENDEZVOUS** 10108-149 St, 444-1822

**REXALL PLACE** 451-8000

**THE ROOST** 10345-104 St, 426-3150

**ROSEBOWL** 10111-117 St, 482-2589

**ROSSDALE HALL** 10135-96 Ave, 429-3624

**ROXY ON WHYTE** 10544-82 Ave, 439-7699

**RUM** Phase II, WEM, 486-9494

**SAVOY** 10401-82 Ave, 438-

**STYX**

**SAWILL BARBECUE AND CATERING CENTRE** 3840-76 Ave, 463-4499/468-4115

**SEEDY'S** 10314-104 St, 421-0991

**SHARK TANK** 10249-97 St, 231-9700

**SHERLOCK HOLMES PUB** Capilano Mall, 1136, 5004-98 Ave, 463-7788 • Rice Howard Way, 426-7784 • 10341-82 Ave, 433-9676 • Bourbon St (WEM), 444-1752

**SIDETRACK CAFÉ** 10333-112 St, 421-1326

**THE STANDARD** 6107-104 St, 438-2582

**STANLEY MURDER MURDER THEATRE** 7 Churchill Sq, 988-9800

**STARS NIGHTCLUB** Floor, 10551-82 Ave, 432-7977

**STONERHOUSE PUB** 10001 Jasper Ave, 420-0448

**STRATHEARN** 9514-87 St, 465-5478

**SUGARBOWL** 10922-88 Ave, 433-8369

**TONIC AFTER DARK** 9920-62 Ave, 408-4686

**URBAN LOUNGE** 8111-105 St, 439-3388

**VELVET LOUNGE** 10041-170 St, 930-4222

**VICTORY LOUNGE** 10030-102 St (downstairs)

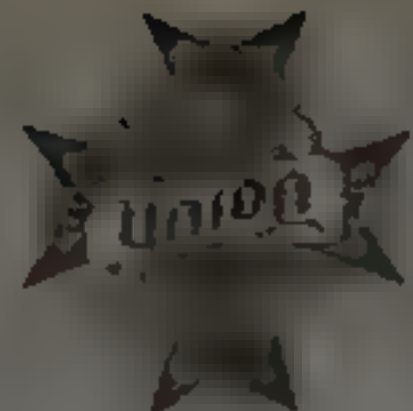
**V AFTERHOURS** 10028-102 St

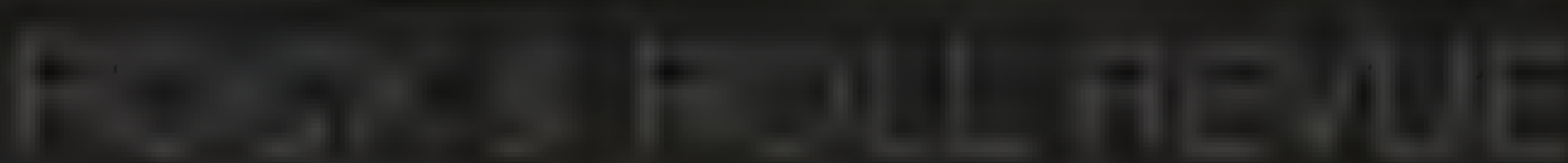
**WARRIOR STATE** 10001 Ave, 432-0428

**YOUR APARTMENT** 101 St, 433-3337

**ZENAR'S** 10117 101 St, 425-6151



THE UNION  PRESENTS

WHITE LIGHT  FULL REVUE MATTHEW GOOD

THIRD SHOW ADDED!  
**FRIDAY JUNE 25**

LIMITED AMOUNT OF TICKETS LEFT  
FOR WEDNESDAY AND THURSDAY

WITH SPECIAL GUEST WIL  
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# Everybody needs Drum Buddy sometime

Quintron's world is filled with puppets and crazy musical inventions

By JERED STUFFCO

On their own, puppetry, organs and homemade electronics are often thought of as quaint, if not terribly interesting, relics of a bygone era. Combine the three, however, and the ensuing concoction can be a lethal weapon of Danny Glover-worthy proportions. Take Quintron and Miss Pussycat's blend of vaudeville and one-man-band insanity" as proof. And since their Monday-night gig at New City is one of only two Canadian dates on their current tour, Edmontonians will be getting a rare opportunity to witness some of the most bizarrely original and colourful Americana this side of the Mississippi.

"We're a rock 'n' roll band," declares New Orleans-based organist and singer Quintron (a.k.a. Jay Poggi) over the phone from a tour stop in Oakland. "If people get confused, then it's through their own desire to pigeonhole everything. I like things to be a little bit confusing anyways."

But my reporter's instinct is to clarify, so here's a brief explanation as to what you can expect to see happen when the duo takes the stage. Their current act opens with a puppet show courtesy of Miss Pussycat, Quintron's lady friend and a celebrated puppeteer who crafts her own puppets from scratch. Once the puppets are put to sleep, Quintron will take the stage with his organs, drum machines and a cornucopia of homemade contraptions to astound and shock us all with his ambidextrous abilities. Sounds like fun.

It's an act the couple has perfected over the course of countless hometown performances at their own Spellcaster Lounge. Nestled somewhere in New Orleans's colourful Ninth Ward neighbourhood, the Spellcaster has played host to artists like Jon Spencer, Peaches and the Make Up and doubles as the duo's home base during down time in the Big Easy.

Taking the show on the road can offer up its own problems, though.

Apparently, the gig they played the night before our chat got so out of control that Quintron feared his delicate and customized electronic gadgets would perish in the alcohol-induced mayhem. "I thought the tour was going to end last night," he concedes. "There was 300 people in a room with space for maybe 50, and there was glass flying everywhere and entire bottles of beer spilling on my keyboards. I didn't think anything would work when I turned them on the next day."

LUCKILY, besides being a talented multi instrumentalist, Quintron is also a wizard with the soldering iron. An electrician by trade, the man has invented his own weirdo electro-acoustic instruments like the "Drum Buddy," which allows the user to trigger analog drum sounds through the manipulation of light beams. Sounds like some pretty sci-fi shit. "I always bring a full electronics repair kit on tour with me," he says. "I usually have to make repairs every two or three shows."

Repair work aside, Quintron's latest LP *Are You Ready for an Organ Solo?* appeared last year on Three One G Records and features some of his most focused *organismo* to date. Indeed, with a blazing organ and a stomping four-on-the-floor beat, cuts like "Miniature Breakdown" are plastic ivory workouts that could make Iron Butterfly's Doug Ingle green with envy. "I'm constantly changing—that's the beauty of being a one-man band," Quintron enthuses. "Musically, I never have to answer to seven other band members. Every album I've ever done has been drastically different from the previous one."

Despite his recorded output, however, it's the live show that captures the true excitement of the Quintron experience. "I'm using both hands and both feet at the same time, and that's why the live show is so crazy," he offers. "When you're limited to performing as one person, the chances of error rise dramatically—it's never going to be a smooth performance because there's always that risk of error. But I think it's a lot more exciting because of it."

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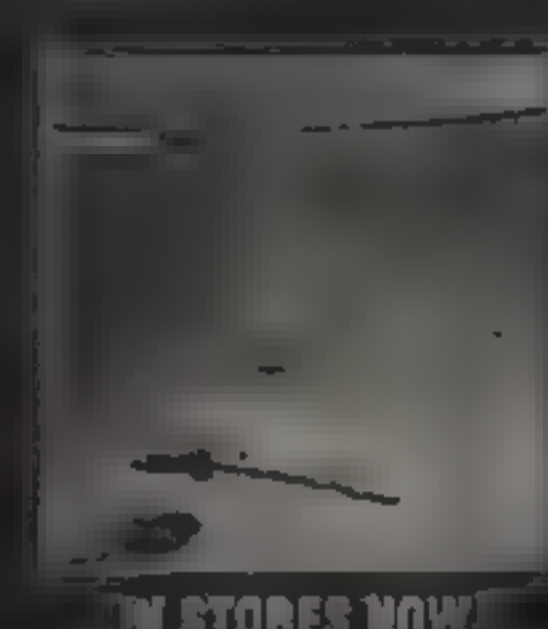
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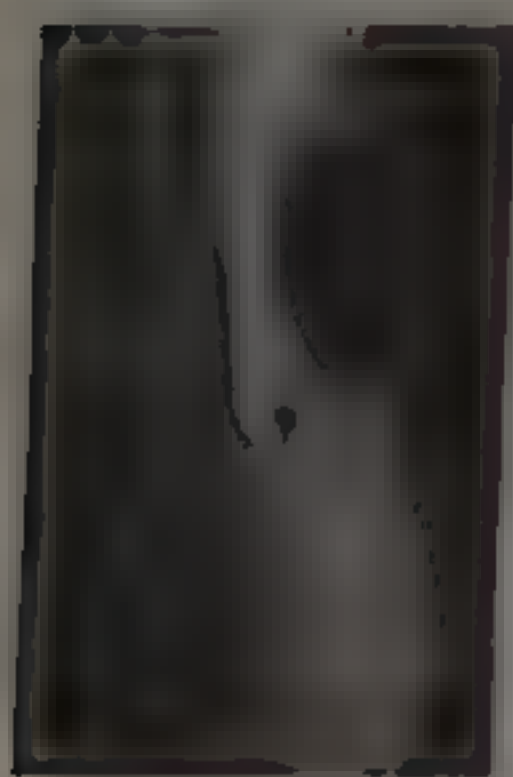
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## classical notes

By ALLISON KYDD

### Bowing out with dignity

"Now, you've condemned yourself. You'll be doing this until you're 60." Though his words have an ominous ring, those on the hot seat in baritone Theodore Baerg's master class on June 7 thrill to the backhanded praise. Baerg, last in town for Edmonton Opera's production of *South Pacific* in April, has become a fixture of Opera Nuova's summer operatic program,

which this year matured into a full-fledged three-week-long festival, the Canadian Vocal Arts Festival. Other instructors for the 50 to 60 participants in the program are Wendy Nielsen, also a soloist in Beethoven's 9th Symphony for the ESO last Tuesday; and Benjamin Butterfield, who played the spritely and guileless hero Nanki-Poo in *The Mikado* a year ago February. Edmonton Opera's own Brian Deedrick is another logical choice and directs some of the festival productions.

Though the classroom component is vital (full class, small group and individual lessons, acting classes, instruction in the Alexander Technique, etc.) the festival, which opened with the Ambassador Concert more than two weeks ago, offers many public events. Still to come are the *Evening of Acts* (June 10-11), *Abduction from the Seraglio* (June 17-18) and *Le Nozze di Gigolo* (June 20). There's also another Opera Enlightenment Lecture, on June 13. And now it's

back to our master class.

Generous as he is with praise, Baerg's style is exacting. At one point he directs the pianist not to accompany unless the singer in question takes a proper breath. "The breath in is as important as the breath out," he says. "You have to use both to say something." To another participant, he demonstrates that she should be aware of the expansion in her back and ribs as well as in her diaphragm. "What you're doing is beautiful," he says, "but there is so much more possibility."

Baerg tells participants to take the time they need to breathe. "The difference between a professional and a wannabe is time," he explains. He also focuses on the words—pronunciation, enunciation, expression and meaning. He insists that opera singers, in whatever language they are singing, should understand "every single word" and do a character sketch of their roles—motivations, influences, desires, parent-child

relationships. Baerg talks about energy as well—the energy needed to focus and communicate a role. Meanwhile, not far away at the university's Convocation Hall, tenor Butterfield is saying something similar when he speaks of the importance of having "a total sense of where you're going."

Most of the Vocal Arts Festival activities are centred at the University of Alberta or the Provincial Museum Theatre. Meanwhile, at the Winspear Centre, the ESO's Must Be More Mozart concerts of last year have blossomed into this year's More Than Mozart. More, in this instance, is Beethoven and Haydn. The program for June 10 will include Beethoven's *Egmont Overture*—Tuesday's program began with Mozart's *Abduction from the Seraglio Overture*, an interesting overlap with Opera Nuova-Haydn's *Sinfonia concertante in B-flat Major* and his *Organ Concerto No. 2*. The final work is Mozart's *Prague Symphony* (No. 38, in D Major).

I don't have space to do justice to last weekend's delightful ESO performance, the last Robbins Pops concert of the season, when Five By Design crooned their way through favourites from the swing era on a stage decked out like a '50s dance club, Club Swing. It was also David's Hoyt's farewell performance as resident conductor for the orchestra. In April, he officially resigned as principal French horn to take on the responsibilities of Director of Music and Sound at Banff Centre. On Saturday, a good proportion of the capacity Winspear audience crowded around after the concert to express their appreciation for his 34-year contribution to Edmonton's music community. Though he'll be missed, the farewell was also a celebration, as Hoyt's new position is a feather in those silvery locks of his.

Speaking of change, this will be my last regular classical music column for *Vue* for the time being. Watch for features and previews instead. ☺

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# Ellis doesn't live here anymore

Darren Labrentz is taking his new band to Vancouver to record an album

BY SEAN AUSTIN-JOYNER

**W**hen you think of Edmonton's live music scene, a few words come immediately to mind: Country. Alt-rock. Fickle. So when Darren Labrentz decided to collapse his successful rock band Whoville and head in an entirely new direction, he knew he was taking a risk. Luckily, he wasn't alone in his decision. Two of Whoville's main players (guitarist/vocalist Glen Peters and bassist Ryan Lawrie) joined him in his labour of love and began working on a sound that's still relatively fresh to the Edmonton scene: the polished melodies of Britpop.

With a new sound, new outlook and renewed energy, Labrentz and crew are reintroducing themselves to Edmonton's rock scene as Ellis—and Labrentz thinks Euro-influenced rock has the potential to become the city's next big sound. Right now, though, there are only a small number of groups experimenting with the

genre—the Floor comes immediately to mind—and a steady foundation has yet to be established. Labrentz hopes he's the man for the job. "There are definitely going to be more bands that come out who will be doing more of the Britpop thing," he says, "because it seems to be the fad of the time. I do think it's going to be longer-lasting than, say, the grunge rock or heavy metal scene.... Eventually, the songs and the bands will stand up for themselves if they're strong enough."

Ellis will mark its debut on the Edmonton scene with an appearance

## PREVIEW POP

at the Sidetrack Café this Tuesday to promote their new album, *Bright Light City*. The songs on the disc bear the mark of such diverse songwriting influences as Oasis, Chantal Kreviazuk and OLP—pop acts that couldn't be more different from the image of Whoville, whose résumé includes an opening spot for POD, and whose demise Labrentz credits to internal creative differences and a general need to change. He compares the situation to a marriage gone sour, and says the U2-esque sound of Ellis is what he's always striven towards. "This is more towards where I actually wanted things to be

initially," he says. "Whoville ran its course, and by the end it was at a point where I didn't really want it in the first place. The sound of Ellis is definitely more true to who I am now."

**LIVE BOOKINGS** for Ellis have been scarce thus far, but Labrentz is confident that will change once local promoters become comfortable with their new sound. Hopefully, that happens before the band heads to the coast to record in Chad Kroeger's Vancouver studio.

Uprooting the band is one thing, but the relocation also means Labrentz will have to quit his day job as a part-time and substitute teacher for Grade Three and Four opportunity classes. While he has an obvious love for that job, it's his music that has to come first—though he says his students will miss the novelty of having a teacher who's also a rock star.

It was a long time coming, but Labrentz says Ellis is the band he's always wanted, and hopes the rest of his fanbase feels the same way. "As long as I'm able to do this as a career and, at the end of the day, keep my integrity," he says, "I think the music will stand for itself." **V**

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# NEW SOUNDS

**DIESELBOY**  
THE DUNGEONMASTER'S GUIDE  
(NETTWERK)

If you can get past the wonderfully dorky concept of a drum 'n' bass album inspired by Dungeons and Dragons, then you'll find that Dieselboy is still pulling out some superior mixes. While the introduction features Peter Cullen (who some will recognize as the voice of Optimus Prime, leader of the Transformers) reading what almost sounds like the intro to the actual *Dungeonmaster's Guide*, in fact the album isn't loaded with too many nerd references. Instead, the focus is on remixes of techno, house and trance tracks executed with as gentle a touch as d'n'b will allow.

The Ill Skillz remix of Dumonde's "Human" is probably the best track on the album; the remainder of the disc is much more hit-and-miss when it comes to bridging the gap between the songs' original styles and d'n'b. Still, the disc helps you admire what can get done within a genre that can stagnate easily. Drum 'n' bass began as an offshoot of the U.K. hardcore scene, and Dieselboy is one of the innovators still trying to draw other sounds into its fold. Too bad *The Dungeonmaster's Guide* doesn't

push the boundaries the way it could have. ★★★ —JAMES ELFORD

**JEFF MILLS**  
THE EXHIBITIONIST  
(AXIS)

Jeff Mills has always been an innovator. From his beginnings as a pioneering Detroit DJ/producer through his tenure with the genre-bending and politically caustic Underground Resistance crew to his current status as one of the world's most respected deck-nicians, the name Jeff Mills conjures up the kind of hero worship among the faithful that's usually reserved for guys like Joe Satriani, Yo-Yo Ma or Jesus.

That said, one would expect a DJ mix from (arguably) the world's best techno DJ to be an exercise in seamless mixing, methodical track selection and pristine post-production—in other words, another glossy, boring, over-the-top marketing tool designed to increase a performer's clubland earning power. Not here. Over the course of this 70-minute mix, Mills does his best to capture the *true* essence of the live performance—which means he's not afraid to leave in the occasional fudge-up. (Hey, let's see Jesus mix three records seamlessly at a punishing 140

BPMs.) But while this disc makes for an engaging enough listen, Mills the Exhibitionist is still a dish best served live. [But you could also seek out the hypnotic DVD. —Ed.] ★★★ —JERED STUFFCO

**TRUTH HURTS**  
READY NOW  
(POOKIE/UNIVERSAL)

Rule #1 of CD reviewing: never get your hopes up. Case in point: Truth Hurts's latest CD, *Ready Now*. Her previous album, *Truthfully Speaking*, was marred by production scraped from the very bottom of Dr. Dre's beat barrel, and currently languishes as space-filler between Tony Toni Toné and Luther Vandross in many CD collections. That's a shame, because talent like hers is a rarity.

Luckily, *Ready Now* is produced and largely written by musical mastermind Raphael Saadiq (the former frontman, coincidentally enough, of Tony Toni Toné). And you'd think if there's anyone who can breathe new life into a singer whose introduction was blemished by copyright lawsuits and generic production, it's good ol' Ray Ray.

Guess what? It didn't work. *Ready Now* is nothing more than an average pop-soul album. But don't point the blame solely at Saadiq—or Truth Hurts. Blame the strange combination of the two: Saadiq's writing and production style are so unique that only he knows how to deliver them effectively, while Truth Hurts's amazingly strong vocals require extraordinary songs and arrangements.

With the exception of the Saadiq/Truth duet "Knock Knock" and the sensual "Phone Sex," *Ready Now*

offers little in the way of innovation—and once again silences the remarkable voice of Truth Hurts as she scrambles to find her place in the industry. ★★★ —SEAN AUSTIN-JOYNER

**TODD RUNDGREN**  
LIARS  
(SANCTUARY)

Play six degrees of Todd Rundgren and you'll connect him to the New York Dolls (producer of their debut album), Carole King (writer of her hit "I Saw the Light") and Utopia (member of the prog-rock innovators). Rundgren's name is commonly dropped by musicians, but his few forays into the public consist of novelty pop hits such as the obnoxious TV commercial favourite "Bang on the Drum All Day." Now he's back with his solo effort *Liars*, said to be his first "real" album in 15 years.

Right off from the album cover featuring the Easter Bunny, Rundgren's general theme is that the world is full of lies. He's pissed off at the government ("Truth"), religion ("Mammon") and the lack of an idealistic future ("Future"). But the songs aren't bitter; instead, *Liars* is full of extremely cleanly-produced pop songs. The leadoff track "Truth" is a shock in that it sounds like a straight-off dance track, but the rest of *Liars* switches genres effortlessly without coming across as loosely eclectic.

A delicious hook ("Men are stupid, women are evil") anchors the sarcastic "Happy Anniversary"; the next moment "Living" sounds like an urgent Nintendo game soundtrack with crooning. At times the heavy use of synthesizers

## top 10 cd's

- 1) LAVIGNE, AVRIL  
UNDER MY SKIN
- 2) SLIPKNOT VOL. 3:  
(THE SUBLIMINAL VERSES)
- 3) KRALL, DIANA  
GIRL IN THE OTHER ROOM
- 4) MICHAEL, GEORGE  
PATIENCE
- 5) MORISSETTE, ALANIS  
SO-CALLED CHAOS  
(ENHANCED CD)
- 6) JONES, HORAN  
FEELS LIKE HOME
- 7) BLACK EYED PEAS  
ELEPHUNK
- 8) GUNS N' ROSES  
GREATEST HITS
- 9) EVERLAST  
WHITE TRASH BEAUTIFUL
- 10) METHOD MAN  
TICAL 0:THE PREQUEL

## top 10 dvds

- 1) LORD OF THE RINGS:  
RETURN OF THE KING  
(WIDESCREEN)
- 2) MONSTER
- 3) BUBBA HO-TEP  
(SPECIAL EDITION)
- 4) UNDERWORLD  
(EXTENDED UNRATED)
- 5) EUROTRIP: UNRATED  
(WIDESCREEN)
- 6) BUFFY THE VAMPIRE  
SLAYER: SEASON 6
- 7) LAST SAMURAI  
(WIDESCREEN)
- 8) DAS BOOT  
(ORIGINAL UNCUT VERS.)
- 9) FINDING NEMO
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02. good news for... modest mouse	07. louden up now !!!
03. end is near new year	08. elk lake serenade hayden
04. stieve yesterday's new quintet (madlib)	09. inches les savy fav
05. sonic nurse sonic youth	10. grab that gun the organ





bogs down the production and the effortless vocal harmonizing sounds a little dated, but who cares? That stuff is Rundgren's bread and butter and it's what we've all come to expect from him. ★★☆☆ —CHAD HUCULAK

## TWO DOLLAR PISTOLS HANDS UP! (YEP ROC)

Two Dollar Pistols' leadman John Howie Jr. is currently being hailed as one of the great songwriters of the alt-country movement, so for the first-time listener who finds the new Two Dollar Pistols record CD shelved right alongside Son Volt, Wilco, the Jayhawks and the Bottle Rockets, the contents of *Hands Up!* may come as a bit of a surprise. Yes, the band definitely does have street cred, but its sound owes a lot more to Howie's willingness to exploit the most obvious of country influences. The result is a record that courts the No Depression crowd but would also sound inviting to someone who keeps the TV tuned to CMT all day long.

With "Runnin' With the Fools," Howie shows he can write a teary-eyed rocker that would sound good at any honky-tonk, and the album's lead track "Too Bad That You're Gone," is slick enough to spur line dancing. With "There Goes My Baby," he croons like a modern-day Elvis, mixing Tennessee country with just a hint of soul.

The Pistols aren't breaking any new ground here, but they play the formula so well that I wonder why the heck they haven't been signed to a big Nashville contract. 'Cause I have no doubt that they would be chart-toppers. In fact, I'd guarantee it. ★★☆☆ —STEVEN SANDOR

## THE DROQUES DOESN'T MEAN A THING (INDEPENDENT)

With more and more electronic effects and augmentation entering the world of rock, the traditional power trio is starting to look like yesterday's news. But Edmonton's own Drogues will hear none of that; with their new debut record, they're out to prove that it's easy to rock the house with just a guitar, a bass and a set of drums. Now, for this arrangement to work, the guitar leads need to grab the listener right from the get-go—and the Drogues' Colin John's stoner-rock-influenced leads aim right for the abdomen. Not quite Tony Iommi or Josh Homme, but the minor chords will do quite nicely, thank you.

But John's guitar dominates the mix so completely that you often wonder what the heck the other two guys are doing. The drums can only be heard when the cymbals are crashed, and the bass is practically nonexistent. Ever see a band where one instrument is cranked, drowning out the rest of the act, thanks to a bad mix? Unfortu-

nately, the Drogues are no different.

John's vocals definitely need more work; the staccato moans and groans don't provide enough melody and aren't pronounced enough to compete with his powerful guitar leads. Of course, this could be more a symptom of an indie budget and limited studio time, so I'll be looking forward to hearing what the Drogues come up with next time around. ★★ —STEVEN SANDOR

## VARIOUS ARTISTS REGGAE MIX 2 (SPG)

This is a dance mix, plain and simple. It's designed with the purpose of moving asses. Even if it co-ops some classic reggae songs and injects them full of modern dancehall sounds, it's not for art—it's for the science of dance. *Reggae Mix 2* bleeds the club. From the choice of tracks (two Sean Paul and Elephant Man tracks each? Finally!) down to the liberal T&A on the packaging art, it should be called *Dancehall Mix* or *Reggae Remixed* or maybe just *Get Your Fat Ass Moving*. After all, you aren't gonna find any natty dread roots on this. While this collection may not be an artistic achievement of any kind, it accomplishes its simple mission with the kind of sweaty charisma that all club music ought to have. ★★ —JAMES ELFORD

## QUICK SPINS

BY WHITEY AND TB PLAYER

### Steriogram

#### Schmack! (Capitol/EMI)

Take your average alterno-rock band and tack on some Ugly Kid Joe rap swagger and you've got Steriogram, hyperactive kids who talk a whole lot without saying very much.

### Iain Archer

#### Flood the Tanks (PIAS)

Archer hits the bullseye with... oh Jesus! Ha ha, did you catch my witty, witty playful witticism there! Hoo-boy, aren't I clever? Well, not as clever as Archer's new disc, which is full of delightfully mellow and pensive pop charmers. Nifty orchestrations in the same vein as (albeit much more stripped-down than) the symphonic pop bombast of Archer's previous Reindeer Section endeavours.

### Sevendust

#### Southside Double-Wide Acoustic Live (TVT)

More fuel for the anti-acoustic album fire—or any fire, for that matter. This nugget comes with a pack of Sevendust trading cards for you and your imaginary friend to swap.

### Various Artists

#### Cougar Cuts (Universal)

There's been a rash of these major-label theme compilations lately. *Frosh Tunes*, *The Mullet Years* and *Campfire Hootenanny* have all done an admirable job of recycling yesterday's rock 'n' roll grist, but nobody's going to want to pay money to hear Extreme or the Rembrandts! No

one! In fact, the music industry could eliminate all Internet downloading overnight by renaming every track "More Than Words." Anyway, here are our suggestions for future compilations: *Stripper Blanket Songs*, *Themes From a Shortbus Walkman*, *Songs Inspired by Drunk Uncle at Family Reunion* and *Anal Frat Initiation Soundtrack*.

### Brian Wilson

#### Gettin' In Over My Head (Rhino)

TB: "Hands on the buzzer, Whitey." [Puts in the new Brian Wilson disc.]

Whitey: [Listens for a minute before venturing a guess.] "Hmm, I dunno. Is this Mike Love's Beach Boys?"

Ouch. Low blow. Here we have the genius behind the Beach Boys, the man who single-handedly perfected a genre of music, the man whom the Beatles considered their greatest rival, sounding like a third-rate knockoff of himself. Occasional glimpses of brilliance are marred by crappy boogie-woogie and embarrassing adult contemporary lyrics. It's a sad day indeed.

### Marc Anthony

#### Amar Sin Mentiras (Sony)

Apparently Marc got married to J-Lo on Saturday. So what do we refer to them as now? Marcifer? Jerc? Anthonopez? Better figure it out fast, 'cuz the U.K. bookies are giving 3-1 odds that they won't last until the end of the year. She also appears on a song called "Escapémonos." What does that mean? I haven't got a clue. Those crazy Spanish have a different word for everything. ☺

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# THE FILMS OF ROMAN POLANSKI

## CHINATOWN

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## ROSEMARY'S BABY

SATURDAY 7:00PM MONDAY 9:30PM

## THE TENANT

FRIDAY 9:30PM SUNDAY 7:00PM

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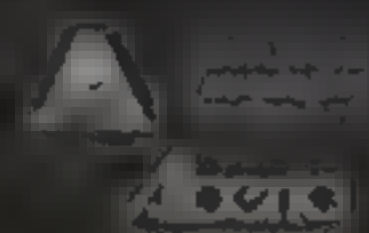
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## MUSIC



## root down

BY JENNY FENIAK

### Bouzouki monsters

**The Rembetika Hipsters • With Le Fuzz • Sidetrack Café • Fri, June 11**

The food that gets served at a Greek supper may be delicacies in their own right, but it's the live entertainment that makes it an event: roving musicians with armfuls of exotic stringed instruments, belly dancers draped in colourful scarves twisting and gyrating around long tables of joyful patrons eating and drinking sambuca and dancing away the wee hours of the night.

The sounds and sights of Greek culture are familiar enough, but much of the history behind it flies far beneath

Turkey have a long history of not liking each other. So it's the same as the blues: it was not considered society music because it came from the blacks. It's an outlaw blues. It deals with themes of exile and unrequited love and imprisonment and death—it really is the music of the dispossessed underclass."

The group was formed when the two men moved from Toronto to Calgary; Diochnos was recruited as a bouzouki player for a restaurant and, not knowing many other musicians, called on Baekeland to back him up. The duo stuck, and soon a handful of like-minded musicians and artists joined them, including belly dancer Laaryah. Although Diochnos is the only Hipster with Greek roots, Baekeland explains that most of the group participates in composing and writing the music and after their debut CD *Architects of Narghile* came out, they all made a trip to Greece and Diochnos's ancestral village of Polidroso.

Returning with new inspiration and an improved Greek vocabulary, the Rembetika Hipsters released *Dinner in Polidroso* last December. It's a mix of traditional rembetika songs and their own compositions, which are coloured by the

plays. "I don't change personally myself," he explains. "I change only bands, I change only style of music. But generally, I play quite the same as before."

Stanko's life as a professional musician began with classical piano at age seven, but seeing jazz great Dave Brubeck as a teenager in Cracow ignited his passion for jazz. His choice of instruments was derailed after his Boy Scout troop chose him as their trumpeter because he was the only member with musical talent and he's embraced spontaneous accidents and unforeseen opportunities in his work ever since.

"Accident is important," he says, "because I really enjoy improvisation or a process of creativity and improvisation is kind of to use accidents, use mistakes and this process makes this creation very fresh. I especially care about this freshness. I try to first prepare this album to play on the concert halls and also, we have some rehearsals. But after that, something like one month before the [studio] session, I just delete everything from my brain and completely empty—go into the studio just to have this freshness and I don't want to know what's going on after this."

**Rembetika is the same as the blues... It deals with themes of exile and unrequited love and imprisonment and death—it really is the music of the dispossessed underclass**

mainstream radar. Much modern Greek music, including the signature sound of the pear-shaped bouzouki, is derived from *rembetika*, a musical form that originated in Turkey but which by the tumultuous 1920s had been adopted by the downtrodden populace of Greece.

"[Rembetika] is the foundation [of modern Greek music] the way the blues is the foundation of much of modern music and also in the sense that it was music that was banned in Greece," explains Allen Baekeland, who founded the Rembetika Hipsters with his longtime friend Nick Diochnos in 1996. "The upper classes held their noses. They didn't like rembetika because rembetika was the music of the impoverished refugees and because it had these roots from Turkey and, you know, Greece and

group's eclectic musical backgrounds, including jazz and modern rock.

### Stanko's aweigh

**Tomasz Stanko Quartet • Yardbird Suite • Thu, June 10 (8pm and 10pm)** Tomasz Stanko is more than Poland's greatest jazz musician. He has the ability to see the best and worst of the world with an open mind, and, like some mad, bespectacled scientist determined to splice together the DNA of the most unlikely pairings of animals he can imagine, he's taken his own brand of free jazz and fused it with the sounds of rock and electronic music. Even today, Stanko is involved in a couple of DJ projects at home, but he says he's not the one who changes, but the context in which he

From his apartment in Warsaw, 62-year-old Stanko is just hours away from embarking on his latest tour of North America with his current quartet. Marcin Wasilewski, Slawomir Kurkiewicz and Michal Miskiewicz were all teenagers when Stanko recruited them for a gig several years ago. "In Poland, it's a pretty small society, you know," he says, "and quite soon I heard about them and jazz. I think this is pretty everywhere. Our musicians here, we always know about somebody really, really good and they were just really, really good—not usual musicians." They recorded with Stanko on his 2001 release *Soul of Things* and again on last year's *Suspended Night* and Stanko says he'll keep them around for at least one more album. ☐

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# Roman Polanski's babies

Metro Cinema unveils four of the Polish director's most unsettling creations

BY JOSEF BRAUN

With a few significant exceptions, the cinema of Polish-born Roman Polanski is a cinema of the id. With his unflinching, relentlessly subjective approach to tales of perversity, degradation, violence, corruption and psychological torment, the director, who is also a superb and unique craftsman, emerges as a prince of darkness, the obsessions and preoccupations of his professional life ever reflecting the horrors of his personal life: the abandoned child persecuted by Nazis, the widower of Sharon Tate, the exiled sex offender has an unsettling proximity to the tawdry and the tragic that undoubtedly informs both the most repellent and most resonant aspects of his work.

But the quartet of Polanski films being screened this weekend at Metro Cinema showcase an element of Polanski's work that seems most directly tied to his experiences as a citizen of a repressive communist regime transplanted to a culture that prides itself on promoting civil liberties. The most compelling and enduring theme that undercuts these four films (two of which belong among the finest masterpieces of Hollywood's second golden age) is privacy. Like Sartre's hapless prisoners, the characters of these films find that hell is indeed other people, and even in the freest of

societies, the line between private and public life can be blurred to the point of disaster.

**Repulsion** (1965), a British production and Polanski's first English-language film, casts Catherine Deneuve as Carol, a painfully shy young Belgian woman living in London with her sister. When her sister leaves for a weekend sojourn with her unsavoury boyfriend, Carol's persistent and aggressive suitors both real and imagined begin literally to come out of the woodwork, and her surroundings fracture and dissolve around her like a manifestation of her fragile psyche. Polanski's rigorous subjectivity lends the film a disturbing power and several critics maintain that it's his strongest, purest work. But, despite my admiration of Deneuve's peculiar brand of restraint in her earlier pictures (something that works brilliantly in her collaborations with Buñuel around this same period), I still find Carol's opacity, her sheer lack of personality, to be less involving and an obstruction to finding a point of contact.

**MORE EFFECTIVE**, to my mind, is the exquisitely constructed *Rosemary's Baby* (1968), scripted by Polanski from Ira Levin's novel. Humour and horror intermingle brilliantly here, particularly in Ruth Gordon's bravura performance as a batty, oppressively friendly elder neighbour to the young couple Rosemary and Guy, played by

Mia Farrow and John Cassavetes. With its narrative about an occult group's attempts to make the unsuspecting Rosemary mother to a child of Satan, the film is notorious for its chilling supernatural terror—my mother was pregnant with my brother when the film played in her town and she vehemently refused to see it. Yet Polanski was clearly less interested in supernatural theatrics than exploring the boundaries of ambiguity: is there really a cult conspiracy or is Rosemary victim to delusions brought on by a difficult pregnancy, a remote husband and her own innocence (which Farrow conveys with

## REVUE CLASSICS

absolute conviction)? Throughout nearly all of the film, Polanski's strange, wondrous dream sequences, deliberate omissions and abrupt cuts pull us in but bring us no closer to certainty. When I first saw *Rosemary's Baby* as a teenager, I was most frightened by the Devil, but watching it as an adult, I'm far more frightened by Ruth Gordon, by the pack of nosy old ladies who barge into Rosemary's personal space with unwanted gifts and advice and medicines.

*Chinatown* (1974), written by Robert Towne, was to be Polanski's crowning achievement in Hollywood and the last picture he shot in the U.S. A sumptuously photographed

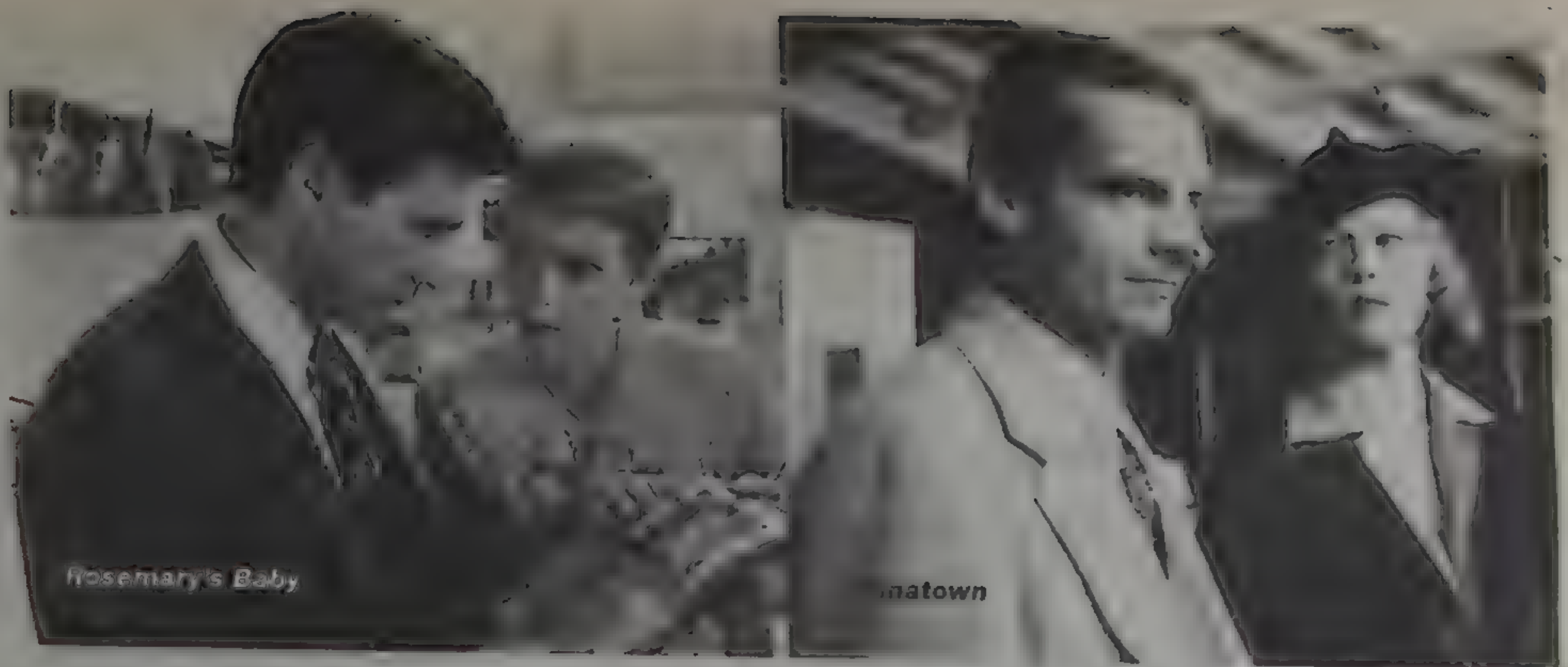
neo-noir in which both Towne and Polanski, using Raymond Chandler novels as a model, revelled in dredging up the moral murk that couldn't quite make it to the screen back in the noir era, *Chinatown* is Hollywood at its edgiest and darkest. "I make an honest living," Jack Nicholson's private eye Jake Gittes declares defensively, though there's no escaping the fact that his business is fueled by vice and deceit, and he himself is deceived by the first of two Evelyn Mulwrays, both of whom lure him into uncovering a corporate conspiracy to withhold water from the people of Los Angeles during a drought, and a grotesque family tragedy doomed to be exposed to public scrutiny and further loss. Nicholson's performance, playing as it does on multiple levels, just improves with repeated viewing, and the film never fails to draw me into its sordid, lovingly detailed web. It's about as perfect a realization of story, atmosphere and theme as any movie can hope to be.

*The Tenant* (1976), though inspired by a novel by Roland Topor, plays as a most bizarre amalgam of these three previous films: a "serious young man," played by Polanski himself (over 40 at the time) with a sly nod to his silent film heroes, moves into a building where, to absurdly humorous degrees, he's chastised for even the slightest disruption of the stifling silence. He lives in an apart-

ment previously inhabited by a woman who, to the bafflement of her friends, attempted suicide by jumping from her window (like the communal conspiracy, a direct echo of *Rosemary's Baby*) and he begins to suspect that the other tenants, who have a creepy habit of hanging out in the collective WC at weird hours of the night, might be coercing him to follow in her footsteps.

The voyeurism and doppelgänger theme of *Chinatown* grows in complexity and significance here, although this time it gets a bit bogged down by tremendous layers of weirdness, ambiguity and illusion. Yet even if the conclusion leaves you a bit numb, there are no shortage of compelling episodes: the scene where Polanski picks up a girl at the hospital and makes out with her during an action sequence in a Bruce Lee movie, or the shudderingly bleak moment that precedes it, where a dying woman in a full body cast, her mouth a jagged hole of absent teeth, emits one of the most harrowing cries of pain the cinema has ever boasted. That cry is all the more horrible because something about the whole set-up is so queasily funny—and perhaps that's the best indication of Polanski's singular cinematic powers. **D**

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# Not up to the challenge

A childhood game of dares gets out of hand in bizarre *Love Me If You Dare*

By PAUL MATWYCHUK

Seldom have I had a harder time getting on a film's wavelength than when I watched *Love Me If You Dare*, a bizarre French concoction that's like the mutant offspring of an attempt to crossbreed the sensibility of *Amélie* with that of Nagisa Oshima's *In the Realm of the Senses*. I'm not sure what kind of effect writer/director Yann Samuëll was going for here, but as I got up from my seat and tried to recover from his film's stupefying ending, all I knew for sure was that Samuëll's ideas of romance (and comedy) are vastly different from my own.

The film begins with a man named Julien recalling how he first met Sophie, the free-spirited girl who would wind up changing his life. But first I should probably warn you that this is one of those "playful," "stylish" films that begin with the narrator saying something like, "This story begins on the morning

when..." only to have the picture freeze in the middle of the scene when the narrator suddenly changes his mind and goes, "Actually, wait, let me start over. This story *really* begins a few years earlier, when..." Screenwriters, stop doing this! Jesus Christ on a bike, you have no idea how annoying those backtracking tangents are! And now you've even got me doing one!

Anyway... Julien meets Sophie when they're both adorable little 10-year-olds and he rescues her from a



bunch of cruel classmates who are teasing her because she's Polish and from a poor family. But he hits it off with her immediately and impulsively presents her with a tin box he received as a gift from his dying mother. That box becomes the centerpiece of a strange childhood game Sophie devises: whoever has the box has the power to compel the other person to do absolutely anything, no matter how embarrassing. Once the task is completed, the box changes hands and the tables are turned. It's all very cute and whimsical to watch these two kids behaving like such incorrigible troublemakers, but

when Julien and Sophie grow into adulthood (they're played by the pudding-faced Guillaume Canet and the lovely Marion Cotillard, who was Billy Crudup's pregnant French wife in *Big Fish*), they refuse to leave the game behind: in one scene, Julien dares Sophie to go to school while wearing her underwear on the outside; in another, Sophie dares Julien to seduce a pretty classmate and steal her earrings.

**THE CHILDHOOD SECTION** of the film is the *Amélie* part, all whirling, twirling camera moves and candy-coloured imagery—although for all Samuëll's huffing and puffing, there's more magical wit in a single *Amélie* image than in the entire first half-hour of *Love Me If You Dare*. But when Julien and Sophie grow up and their dares take on more disturbing overtones, the film grows darker. The couple now seem hell-bent on ruining each other's lives. Julien cruelly makes Sophie think he's proposing marriage to her, only to reveal he wants her to be a witness as he marries someone else. Sophie in turn dares him on the day of his wedding to say no instead



of "I do." Such is the strength of the weird bond between them that Julien accepts the challenge.

It's a fairly intriguing premise with the potential to say something about the darker underbelly of romance, but Samuëll develops it in the most alienating, confusing way possible. We never understand why either of these characters find the dare game so compelling, for instance, or even why they're so attracted to each other. Samuëll also fills the film with so many fantasy sequences that it's hard to tell what's real and what's imaginary;

with some directors, this might be a deliberate visual strategy, but with Samuëll it just seems like a basic inability to tell a story clearly.

And I don't want to give away the completely nutty ending, but I had no idea if it was meant to be wildly romantic or deeply chilling. Maybe if you see it, you'll have more luck figuring it out than I did. In fact, go ahead. I dare you. ☺

**LOVE ME IF YOU DARE**

Written and directed by Yann Samuëll • Starring Guillaume Canet and Marion Cotillard • Opens Fri, June 11

## Hipster detritus

*Mayor of the Sunset Strip* profiles almost-famous icon Rodney Bingenheimer

By STEPHEN NOTLEY

Rodney Bingenheimer isn't famous, except to famous people. Famous people, they love him, they flock to him—Bowie, Jagger, Brian Wilson, McCartney, Cher, Gilligan, Hendrix, everybody who's anybody knows Rodney. The documentary *Mayor of the Sunset Strip* is about how all these people we've heard of think he's just the cat's pyjamas.

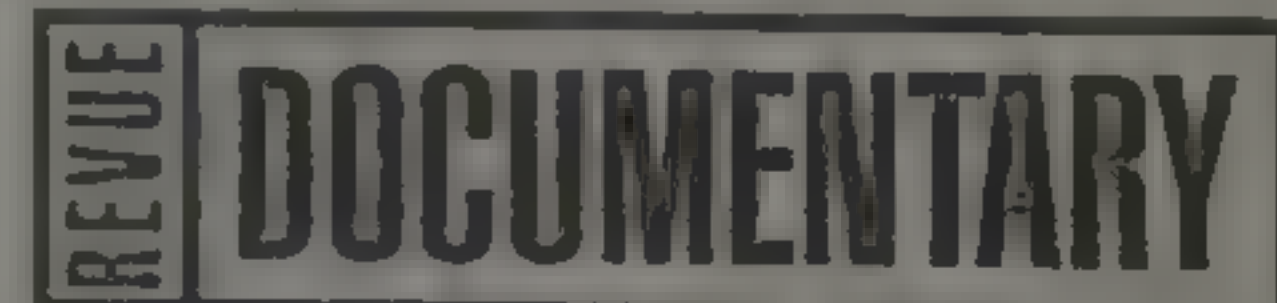
It's a little odd, considering the kind of guy Bingenheimer is: short, unattractive, with a spadelike nose and a timid, hesitant voice. He smiles but he doesn't seem particularly charismatic or funny or talented. He answers questions with simple declarations. He rarely says anything very interesting, even as he's poking around his room pointing out mementos like Elvis Presley's driver's license or a photo of him with Jodie Foster.

It's bizarre; it's like we're watching a movie about a shleppey guy who found a genie or a magic shoe and his wish was "I wanna be friends with all the famous people!" and poof! It was so. Nothing about him changed to make him into the kind of energetic, creative, talented, successful person he wanted to be

around, but somehow he became the guy who knew all of them and so that became his thing, what he had to offer.

He had an odd start, Rodney, abandoned by his autograph-hounding mother in Hollywood when he was eight. Quiet kid, read a lot of *TV Guide* and music magazines. And then he got his big break—he got to be Davy Jones's stand-in. Oh yeah, *the* Davy Jones, from the Monkees. That was big, and from there his sexual stock skyrocketed as he hooked into the groupie/hipster scene taking shape in L.A. at the time.

And, as it turned out, he *did* have a talent, the talent of taste, and a genuine abiding love of music. He eventually became a DJ at L.A.'s



KROQ and was the first person in L.A. to play people like David Bowie, the Ramones, Nirvana and the Sex Pistols. So a lot of people owe big chunks of their careers to him, and everyone loves him. Alice Cooper, Courtney Love, Brooke Shields, Ray Manzarek, they line up around the block for their chance to talk about how famous he is, how much action he got back in the day, who he knew, hipster, hipster, hipster until you kinda can't take it anymore.

**AT THE SAME TIME**, the movie draws the sharp and painful distinction between being beloved and being loved. Everybody loves Rodney, everybody has good things to say

about him, everybody wants to be his friend, yet he's alone. Rock starlets hug him and kiss him on the cheek, but he's got no girlfriend. And he misses his mom a lot, eventually taking a solitary trip to England to dump her ashes in the sea.

There's a strange moment late in the film, though, when Rodney ducks behind a stage door to have an argument with a friend, pushing the camera out of the way and slamming the door shut. The camera peeks in again a few moments later and there's Rodney, his back to us, tearing a strip off this guy, "You're totally being me! You're always copying me!", stomping off and giving a quick finger and "Fuck you" to the camera. What the hell? Who's this guy? He's nothing at all like the quiet, nervously smiling dude we've seen him be for the rest of the movie; it's a strange glimpse into a facet of his personality of which we otherwise had no hint.

Rodney seems like a nice enough guy, and certainly all these famous folks adore the poo out of him, but I never found myself thinking, "Man, I wish he could be my friend!" In fact, after 98 minutes I'd had plenty of Rodney, and since there wasn't much chance he was gonna introduce me to Jennifer Love Hewitt after the show, I kinda wondered whether the time I'd spent with him had been worth it. ☺

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# True wizardry

## A new director makes all the difference in *Harry Potter and the Prisoner of Azkaban*

By STEPHEN NOTLEY

See, now, that's how you do a Harry Potter movie. Superficially, *Harry Potter and the Prisoner of Azkaban* looks a lot like its two predecessors, *HP and the Philosopher's Stone* and *HP and the Chamber of Secrets*. The pretty-much-perfect cast is the same (minus Richard Harris as Dumbledore), the gorgeous production design is the same, and of course once again Harry runs around Hogwarts casting spells, playing Quidditch, overhearing conversations and generally spending the school year solving a mystery.

What's different is that workmanlike director Chris Columbus, who helmed the first two films, is out while Mexican director Alfonso Cuarón (*Y Tu Mamá También*) is in. And man, what a difference a director with emotional understanding makes to a movie. Columbus did a competent job

of transcribing almost every scene in Rowling's novel to the screen; he just didn't quite know how to make any of it mean anything. I remember with particular annoyance his handling of the Sorting Hat scene in the first film, a scene that in J.K. Rowling's book was a pivotal private moment in Harry's life but which Columbus used as an excuse to rotate the camera 360 degrees around Daniel Radcliffe while a computer-generated hat yapped and talked on top of his head. Yeesh.

### REVUE FANTASY

Cuarón, on the other hand, creates emotional responses the old-fashioned way, with telling visual choices and carefully timed moments rather than by plonking another \$20,000 computer effect on the screen—though when he *does* plonk a \$20,000 computer effect on the screen, it works (most of the time).

**IT'S LIGHT BUT PERSISTENT**, the emotional thread that winds through *Azkaban*, working subtly and meaningfully through Harry's abbreviated feelings about his parents, his sense of loss and anger about their murder when he was an infant. *Azkaban* is

probably the best book in the series, layering more complex moral and emotional ideas onto the light-hearted magical fun that had come before, and the big way it does this is with the Dementors.

Dementors are the monsters, and they're pretty nasty. Hooded wraith-like spectres that force you to suddenly relive the worst moments of your life—and then feed on all the shame and hurt and regret and hopelessness you feel. Nice, huh? How do you defend yourself against them? With the Patronus spell, with the wand and the incantation and the summoning of the most joyful, hopeful, best and most beautiful moments of your own life. And that's where *Harry Potter* got good, when the story wasn't just about ogres and magic hats anymore, but about you.

Other stuff is great in this movie. The magic is back. In Columbus's films it was all "Hey, Magic Candy! Magic Cape! Magic Car! Magic This! Magic That!" In *Azkaban* it's like, yup, magic, all around in the day-to-day, a broom scuffling behind a cleaning lady in a dingy magic hotel. Wizards and witches cast spells, idly close doors and slam windows with flicks of their wands. Proper pronunciation counts. It's

A grab-bag of obviously ripped-off visual styles, his films are tortured and hastily smashed-together to produce "art cinema" that's more a masquerade of artistry rather than a display of any actual artistic talent. His reputation has been built on the idea that incomprehensibility must equal creativity, but there is never any worldly insight in any of his works. He borrows heavily from cinematic masters who did infuse their aesthetic styles with cultural insights, but taken out of their cultural context, significance is lost.

Maddin's latest work, *The Saddest Music in the World*, has turned out to be the watershed moment in his career, dividing what was elusive (i.e., snooty) art-house darlings from a tum in mainstream eccentric cinema. Starring the odd couple of the always luminous Isabella Rossellini and *Kids in the Hall* alumnus Mark McKinney, Maddin's jab at Canadian-American relations falls apart from its first vaseline frame. Carried by McKinney, the story relies too heavily on irreverent editing and one-liners that even Bruce Campbell would grimace at. But who cares about the story? Obviously not Maddin nor his

co-writer George Toles, as the entire film relies on the assumption that the viewer will be so enraptured by its technical tricks that nothing else will matter. Excessive, self-aggrandizing nonsense, the work lacks the poetic vision of a great film, but cloaks itself behind many.

Yes, Guy Maddin is the most well-known Canadian experimental filmmaker we've got, but should we really be all that happy about that? Canada boasts several filmmakers who actually understand cinema much better than Maddin—Michael Snow, Joyce Wieland and Mike Hoolboom among them. Their films are much less accessible, but these artists each have a specific vision and artistic idea. Maddin, on the other hand, resembles more of a fanboy who loves films an awful lot, but can't seem to express himself properly. We do not get any insight because Maddin is unable to stop revelling in his craft. A self-possessed and self-absorbed raging egomaniac (just read his personal journals collected in the book *Atelier Tovar*), *The Saddest Music in the World* is an exercise in vaseline—in more ways than one. ☹

real, it's there and for the first time it actually starts to feel magical.

I love David Thewlis as Professor Lupin, the third and so far the best occupant of the ever-rotating position of Professor of Defense Against the Dark Arts. He's a really good magic teacher; he gives a great class on the Ridikulus spell (a spell even better and perhaps closer to my heart than the Patronus), in which you face your darkest fear, append some nonsense to it and laugh it into dust. There's a nice scene between Thewlis and Harry on a frankly sweet bit of Hogwarts property. That kid Malfoy's back, still being a dick. It's good to see these kids grow up, both as actors and as characters. Harry's a slightly spooky-looking teenager now, openly using his wizard power, and Hermione, she's so "the most remarkable witch of her generation." And I love the Whomping Willow beating out the seasons.

**WITH ALL THAT** behind it, sadly, *Azkaban* kinda blonks the third act. Much of this is the fault of the book, but courageous screenwriting could

have done something to fix it. As it is, Voldemort, the key figure of evil in the Harry Potter universe who appeared as a face on the back of a guy's head in the first movie and as a set of memories in a diary that possessed Ron's sister in the second one, here appears in name only. Since *Azkaban*'s plot revolves around a bait-'n'-switch as to the identity of the bad guy and the eventual revelation of a guilty associate of Voldemort, the collision of conflicts is not particularly keen, and the fact that the climax is reiterated doesn't so much build the tension as sap it away slowly.

But for now *Harry Potter and the Prisoner of Azkaban* is a step in the right direction, keeping all that was great about the first films while layering in new levels of goodness. Yes! Finally a Harry Potter movie I can praise! ☺

### HARRY POTTER AND THE PRISONER OF AZKABAN

Directed by Alfonso Cuarón • Written by Steven Kloves • Starring Daniel Radcliffe, Emma Watson, Rupert Grint, David Thewlis and Gary Oldman • Now playing

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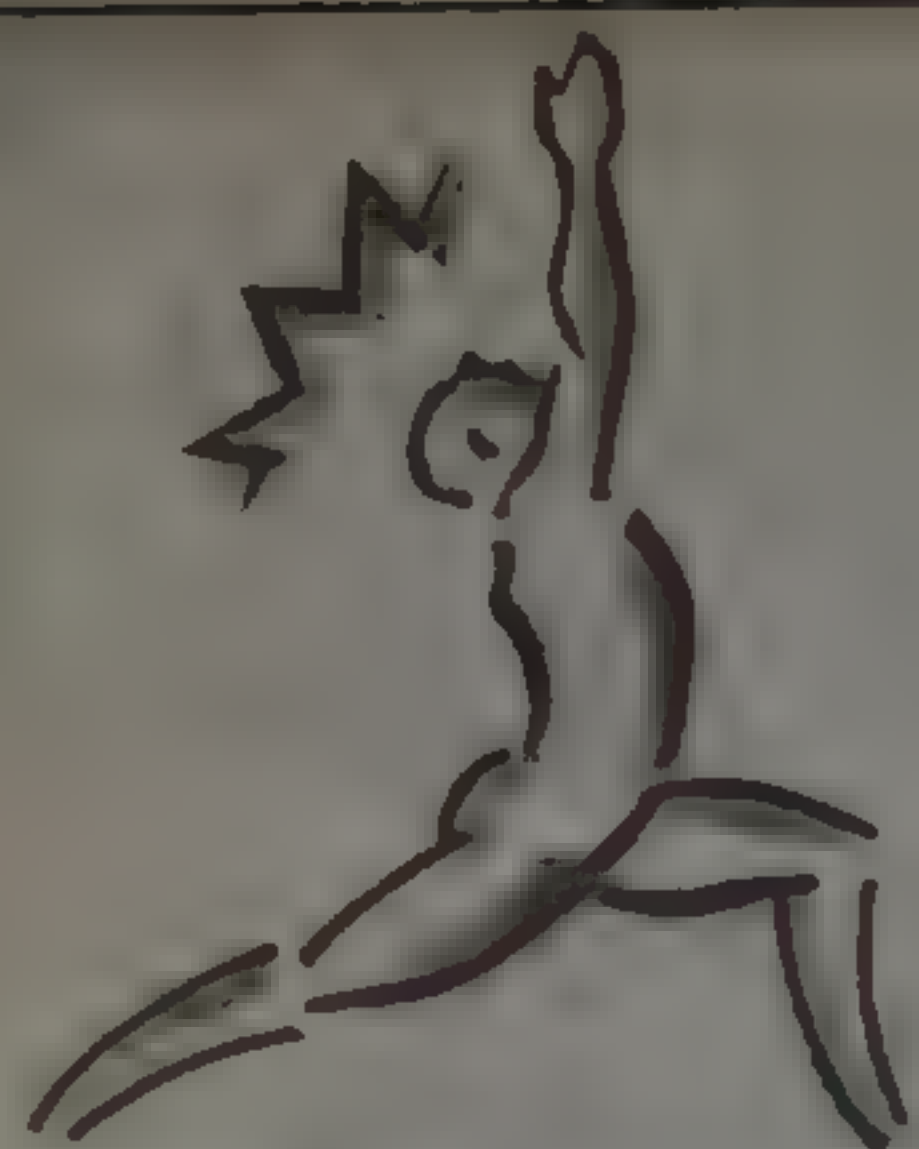
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## heresy!

Every week in *Heresy!*, Vue invites its film writers to champion a film that everyone else dismisses as trash, or to slam a film that everyone else regards as art. This week: **Amy Fung** pans Guy Maddin's *The Saddest Music in the World*.

Rewind a couple of years and a review of Guy Maddin's ballet noir *Dracula: Pages From a Virgin's Diary* read: "If F.W. Murnau's *Nosferatu* had been edited by Busenstein and remade by Kenneth Anger, you would have *Dracula: Pages From a Virgin's Diary*." Although I'm sure this was meant as an accolade appealing to the artsy film buffs, this devastating description is the total summation of why Maddin's works are intolerable.

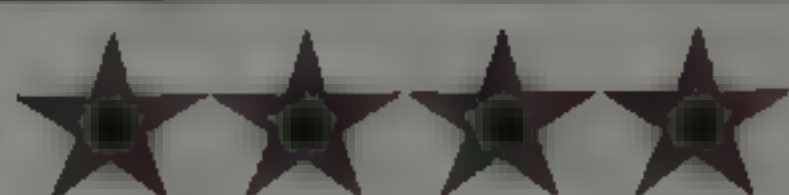




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**MAYOR OF THE SUNSET STRIP**

Matthew Broderick, Bette Midler and Christopher Walken

Starring: Matthew Broderick, Bette Midler, Christopher Walken

Directed by: Frank Oz

PG-13

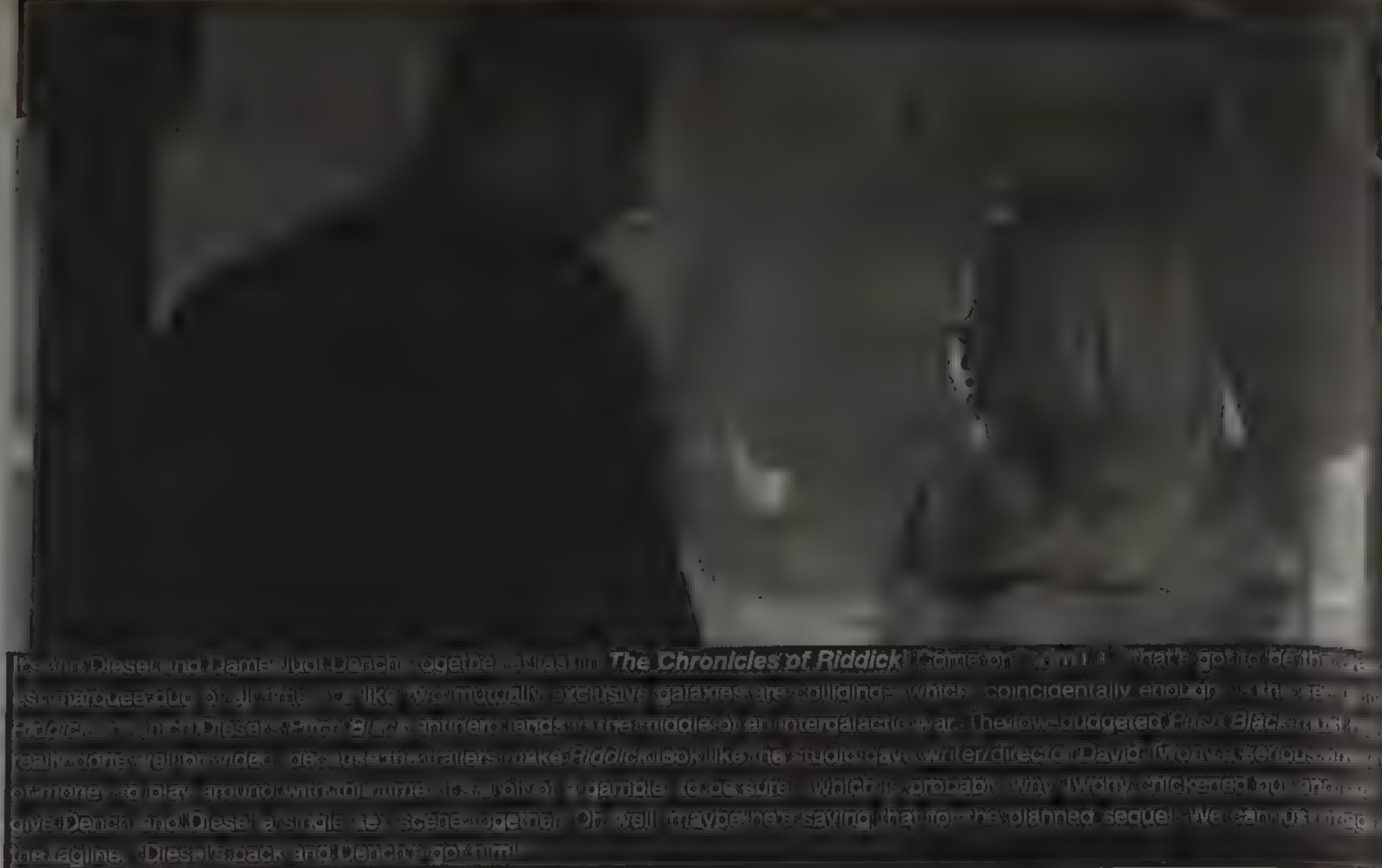
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## FILM WEEKLY

## THIS WEEK'S NEW MOVIES

**Around the World in 80 Days** Jackie Chan and Steve Coogan star in *The Waterboy* director Frank Coraci's cameo-studded adaptation of Jules Verne's classic adventure novel about an eccentric 19th-century London inventor who embarks upon a globe-trotting race against time in order to win a bet. (Opens Wed, June 16)

**Christmas in July** Dick Powell and Ellen Drew star in *The Lady Eve* writer/director Preston Sturges's underrated 1940 comedy about an office worker who goes on a massive spending spree after hearing he's won a jackpot in a slogan-writing contest, only to learn that he's the victim of a practical joke. Provincial Museum Auditorium (102 Ave & 128 St); Mon, June 14 (8pm)

**The Chronicles of Riddick** Vin Diesel, Judi Dench, Alexa Davalos and Keith David star in writer/director David Twohy's sequel to his 2000 sci-fi cult hit *Pitch Black*, in which Riddick, the escaped convict with the ability to see in the dark, learns the secret of his origins after getting caught in the middle of an intergalactic war.

**Dev** Amitabh Bachchan, Om Puri and Amrish Puri star in director Govind Nihalani's crime drama about a by-the-book police commis-

sioner whose ethics are tested when he is assigned to hunt down a young man who is determined to avenge his father's death by launching a campaign of violence and terror against the city. In Hindi with English subtitles.

**FAVA Film Class** A selection of short films by the graduates of FAVA's annual Basics of Film-making class. Zeidler Hall, The Citadel; Thu, June 10 (7pm)

**Garfield** Breckin Meyer, Jennifer Love Hewitt and the voices of Bill Murray, Debra Messing and Brad Garrett are featured in *Bill and Ted's Bogus Journey* director Peter Hewitt's movie version of Jim Davis's comic strip about a lasagna-loving housecat who guiltily embarks on a rescue mission when his hated canine housemate Odie is kidnapped by a dog trainer.

**Love Me If You Dare** Guillaume Canet and Marion Cotillard star in writer/director Yann Samuell's peculiar romantic comedy about a young couple who continue their childhood game of "dares" into adulthood, only to have it change from a whimsically mischievous pastime into a sadistic exercise in one-upmanship. In French with English subtitles. Read Paul Matwychuk's review on page 50.

**Mayor of the Sunset Strip** *Hearts of Darkness* co-director George Hickenlooper's affec-

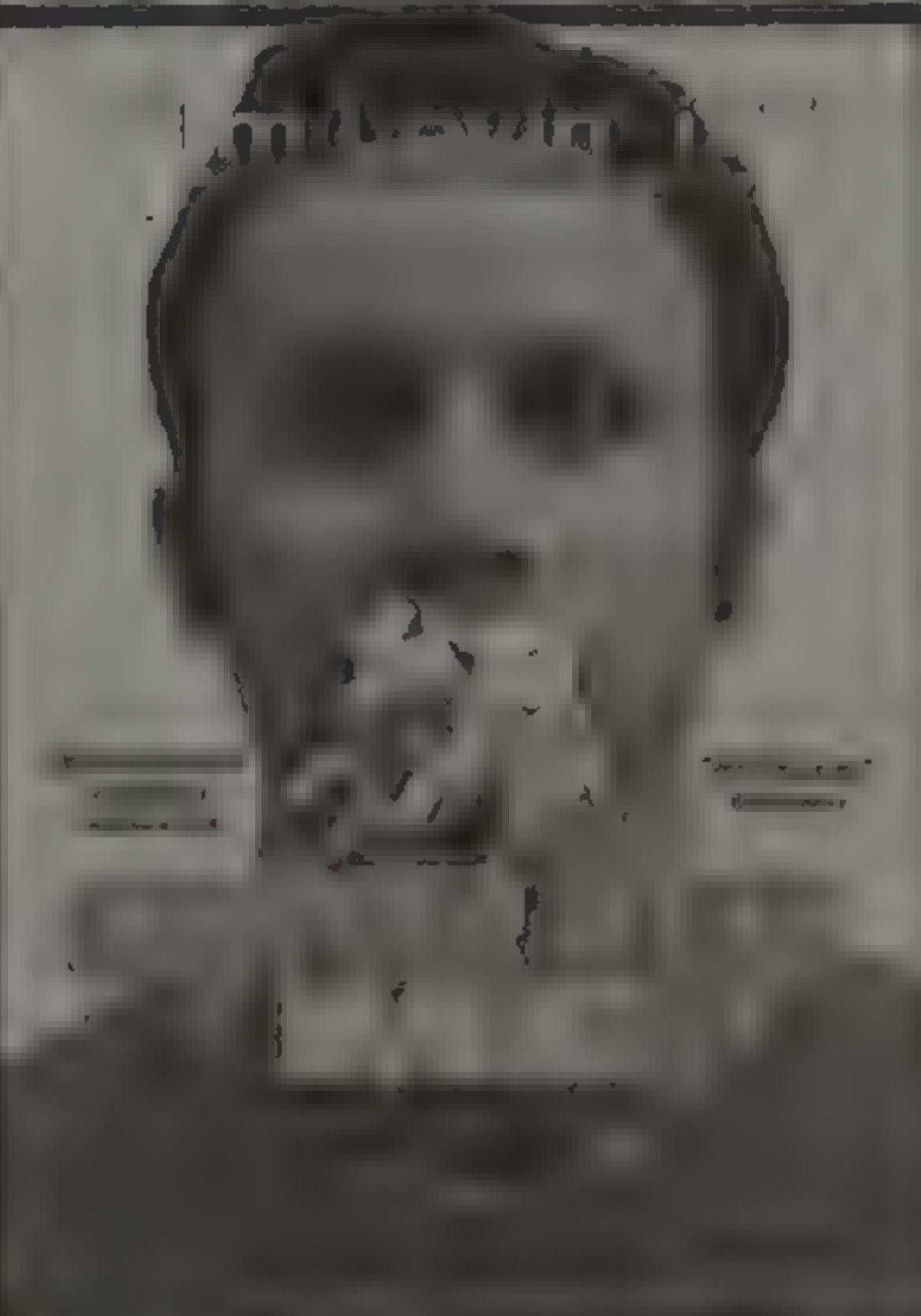
tionate documentary portrait of influential Los Angeles DJ and music-industry scenester Rodney Bingenheimer, whose anonymous, down-at-heel lifestyle contrasts sharply with that of his high-powered celebrity friends. Read Stephen Notley's review on page 50.

**Roman Polanski Series** A selection of four classic films by the dark-humoured Polish director. Featuring: *Chinatown* (1974), starring Jack Nicholson and Faye Dunaway; Fri, June 11 (7pm); Sat, June 12 (9:30pm); Mon, June 14 (7pm) • *Repulsion* (1965), starring Catherine Deneuve; Sun, June 13 (9:30pm) • *Rosemary's Baby* (1968), starring Mia Farrow, John Cassavetes and Ruth Gordon; Sat, June 12 (7pm); Mon, June 14 (9:30pm) • *The Tenant* (1976), starring Roman Polanski and Shelley Winters; Fri, June 11 (9:30pm); Sun, June 13 (7pm). Read Josef Braun's review on page 49. Zeidler Hall, The Citadel

**The Stepford Wives** Nicole Kidman, Matthew Broderick, Bette Midler and Christopher Walken star in *Bowfinger* director Frank Oz's film version of Ira Levin's satirical suspense novel about a woman who relocates with her husband to an apparently idyllic New England hamlet, only to discover that the town's men have all replaced their wives with cheerful, submissive, domestic-minded robots

**GARNEAU**  
theatre

8712 - 109 Street - 433-0728

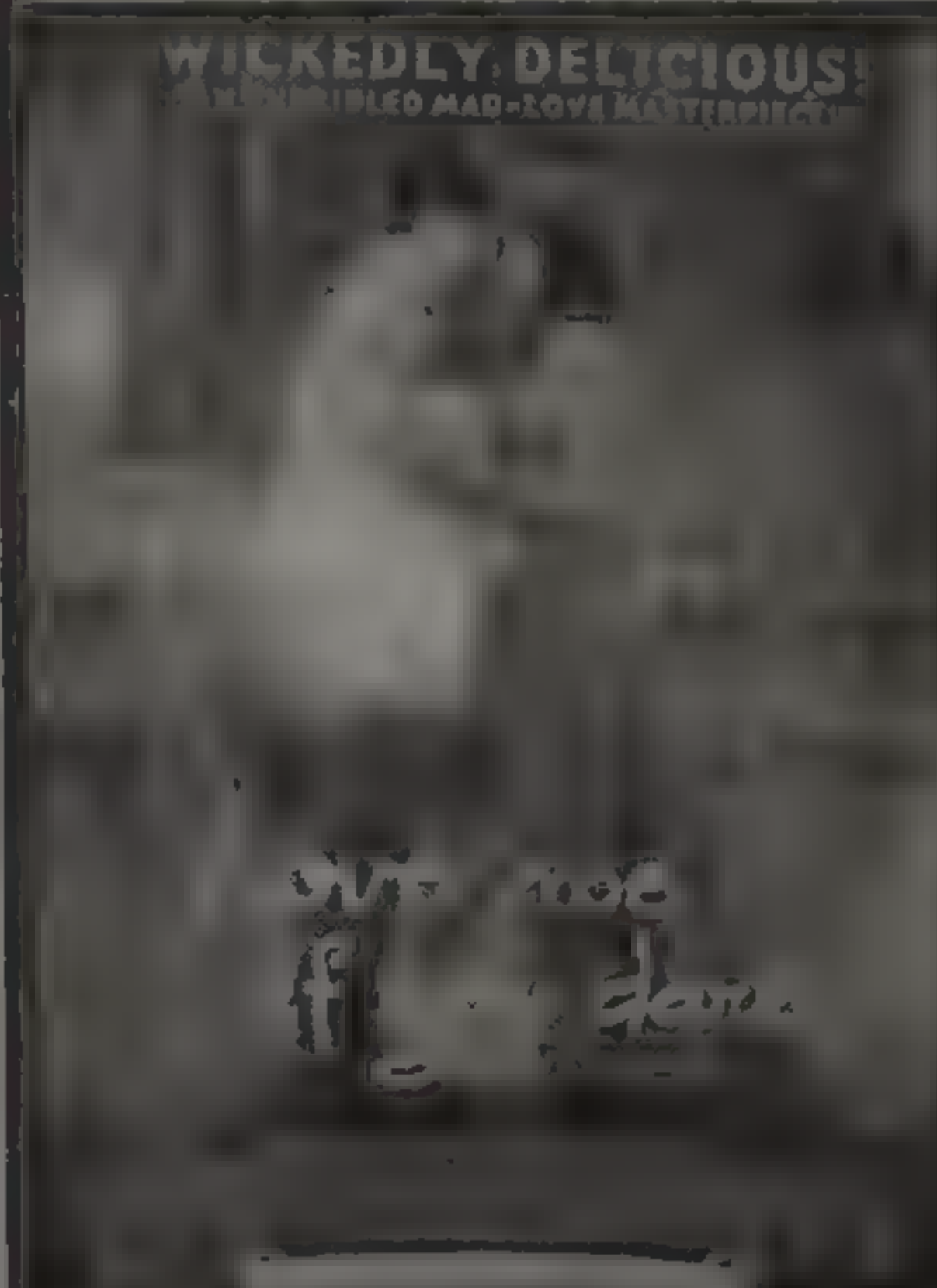


**SUPER SIZE ME**

Nightly 7:00 & 9:30 pm  
Sat & Sun Matinees 1:00 & 3:30 pm  
PG (mature themes, coarse language)

**PRINCESS**  
THEATRE

10337 - Whyte Ave. - 433-0728

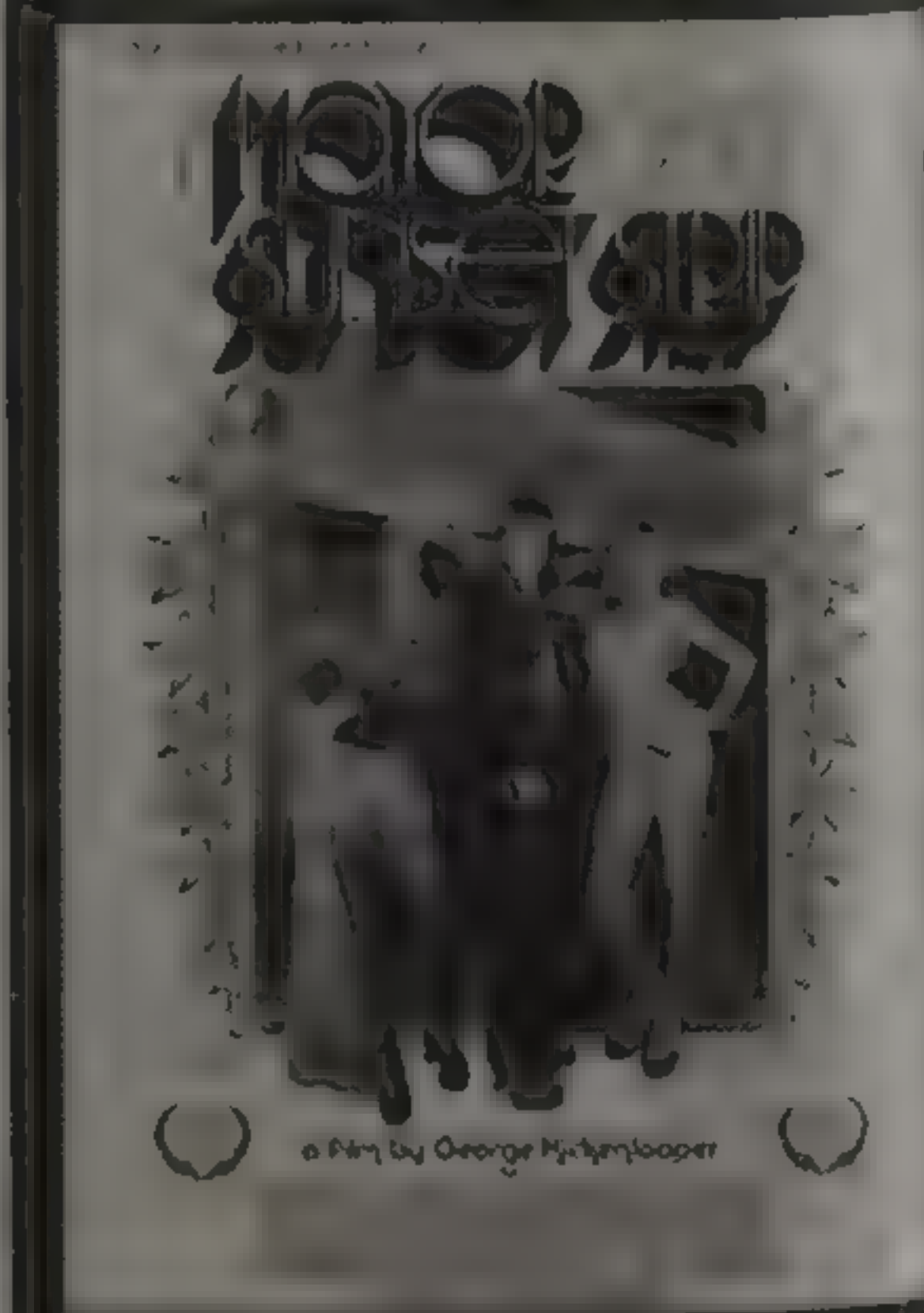


**LOVE ME IF YOU DARE**

Nightly 7:00 & 9:00 pm  
Sat & Sun Matinee 2:00 pm  
14A (coarse language)

**PRINCESS**  
THEATRE

10337 - Whyte Ave. - 433-0728



**MAYOR OF THE SUNSET STRIP**

Nightly 7:15 & 9:15 pm  
Sat & Sun Matinee 2:30 pm  
14A (coarse language)



# FILM LISTINGS

Showtimes for Friday, June 11 to Thursday, June 17

All showtimes are subject to change at any time.  
Please contact theatre for confirmation.

## GARNEAU

8712-109 St. 433-0728

PG

MAJOR OF THE SUNSET STRIP  
Language. Daily 7:15 9:15 Sat Sun 2:30

## PRINCESS

10337-92 Ave. 433-0728

14A

LOVE ME IF YOU DARE  
Language. Daily 7:00 9:00 Sat Sun 2:20

## METRO CINEMA

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THE TENANT

ROSEMARY'S BABY

REPULSION

THE FILMS OF AARON MUNSON

WITH ERASERHEAD

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.  
St. Albert. 433-8823

HARRY POTTER AND

THE PRISONER OF AZKABAN

Daily 11:00 12:00 1:40 3:45 4:15 6:20 7:00 9:00 9:40

GARFIELD

Daily 11:45 1:20 3:00 5:15 7:00 8:45

THE DAY AFTER TOMORROW

Not recommended for younger children

Daily 12:45 3:15 7:15 9:40

SHREK 2

Daily 11:30 1:30 3:30 5:30 7:30 9:30

## LEDUC CINEMAS

4702-50 Street

GARFIELD

Daily 7:10 9:10 Fri Sat Sun 1:20 3:20

THE STEPFORD WIVES

Not recommended for children

Daily 7:20 9:20 Fri Sat Sun 1:10 3:10

HARRY POTTER AND

THE PRISONER OF AZKABAN

Daily 6:50 9:30

Fri Sat Sun 12:50 3:45

SHREK 2

Daily 7:00 9:15 Fri Sat Sun 1:00 3:30

## WETASKIWIN CINEMAS

(1) 780-352-3922

THE DAY AFTER TOMORROW

Not recommended for younger children.

Daily 7:10 9:40 Fri Sat-Sun 1:10 3:40

SHREK 2

Daily 7:00 9:30 Fri Sat Sun 1:15 3:45

HARRY POTTER AND

THE PRISONER OF AZKABAN

Daily 6:50 9:30

Fri Sat Sun 12:50 3:40

THE CHRONICLES OF RIDDICK

Violence. Daily 7:05 9:30

Fri Sat Sun 1:15 3:45

## CINEPLEX ODEON CINEMAS

### CINEMA GUIDE

#### CITY CENTRE

10200-102 Ave. 421-7020

THE CHRONICLES OF RIDDICK

Violence. No passes. Daily 1:10 4:00 7:30 10:20

THE STEPFORD WIVES

Not recommended for children. Daily 12:50 3:20 7:20 9:50

GARFIELD

Daily 12:20 2:35 4:50 7:10 9:20

THE DAY AFTER TOMORROW

Not recommended for young children. Fri-Tue Thu 12:40 3:50

6:50 10:00 Wed 12:40 3:50 10:00

TROY

Gory scenes. Fri-Wed 1:00 5:00 9:00 Thu 1:00 9:45

SHREK 2

Fri-Sun-Tue 12:10 1:20 2:25 3:30 4:40 6:40 7:15 9:10 9:30

Sat 12:10 1:20 2:25 3:30 4:40 6:40 9:10 9:30

Wed-Thu 12:10 2:25 4:40 7:15 9:30

HARRY POTTER AND THE

PRISONER OF AZKABAN

Frightening scenes. No passes

Daily 12:00 12:30 3:10 3:40 6:30 7:00 9:40 10:10

THE NOTEBOOK

Suggestive scenes. No passes. Sneak preview Sat 7:00

AROUND THE WORLD IN 80 DAYS

Wed-Thu 1:20 4:10 6:45 9:35

#### WEST MALL 8

1000-170 St. 443-1020

THE LADYKILLERS

Coarse language. Fri Mon-Thu 6:55 9:30

Sat-Sun 1:50 4:15 6:55 9:30

THE PUNISHER

Brutal violence throughout. Fri Mon-Thu 6:35 9:15

Sat-Sun 1:20 4:00 6:35 9:15

THE WHOLE TEN YARDS

Fri Mon-Thu 7:20 9:40 Sat-Sun 2:20 4:40 7:20 9:40

LAWS OF ATTRACTION

Daily 7:10 9:35

THE PRINCE AND ME

Daily 9:20

STARSKY AND HUTCH

Fri Mon-Thu 6:40 9:00 Sat-Sun 1:40 4:10 6:40 9:00

50 FIRST DATES

Crude content. Fri Mon-Thu 7:00 Sat-Sun 2:00 4:20 7:00

HIDALGO

Violence. Fri Mon-Thu 6:30 9:10 Sat-Sun 2:30 6:30 9:10

WALKING TALL

Violence. Fri Mon-Thu 6:50 8:50 Sat-Sun 1:30 3:50 6:50 8:50

ELLA ENCHANTED

Sat-Sun 2:10 4:30

#### CLAREVIEW

4211-139 Ave. 472-7600

THE CHRONICLES OF RIDDICK

Violence. No passes. Fri-Sun 1:30 4:30 7:50 10:20

Mon-Thu 4:30 7:50 10:20

THE STEPFORD WIVES

Not recommended for children. Fri-Sun 1:10 4:10 7:40 10:10

Mon-Thu 4:10 7:40 10:10

GARFIELD

Fri-Sun 12:40 2:50 4:50 7:00 9:10 Mon-Thu 4:50 7:00 9:10

THE DAY AFTER TOMORROW

Not recommended for young children. No passes. Fri-Sun

12:20 1:00 3:20 4:00 7:10 7:30 9:50 10:15 Mon-Tue 3:20

4:00 7:10 7:30 9:50 10:15 Wed-Thu 4:00 7:30 10:15

TROY

Gory scenes. Daily 9:30

SHREK 2

Fri-Sun 12:10 1:40 2:30 4:20 5:00 8:40 7:20 8:50 9:40

Mon-Thu 4:20 5:00 6:40 7:20 8:50 9:40

## HARRY POTTER AND

THE PRISONER OF AZKABAN

Frightening scenes. No passes. Fri-Sun 12:00 12:30 1:20

3:10 3:40 4:40 6:30 6:50 8:00 10:00 Mon-Thu 3:10 3:40

4:40 6:30 6:50 8:00 10:00

## AROUND THE WORLD IN 80 DAYS

Wed-Thu 3:20 7:10 9:50

## SOUTH EDMONTON COMMON

1000-20 St. 433-0728

THE DAY AFTER TOMORROW

Not recommended for young children. Fri-Sat Mon-Tue Thu

1:10 2:10 4:10 5:20 7:10 7:45 8:45 10:10 10:45

Sun Wed 1:10 2:10 4:10 7:10 7:45 10:10 10:45

RAISING HELEN

Fri-Sun-Thu 1:20 4:20 7:20 10:20 Sat 1:20 4:20 10:20

SHREK 2

Fri-Wed 12:10 1:00 2:00 2:30 3:30 4:30 5:00 5:50 6:45 7:30

8:30 9:30 10:00 Thu 12:10 1:00 2:00 2:30 3:30 4:30 5:50

6:45 8:30 9:30 10:00

TROY

Gory scenes. Fri-Sat 12:20 3:40 7:15 9:20 10:30

Sun-Thu 12:20 3:40 7:15 9:20

VAN HELSING

Frightening scenes not recommended for young children

Daily 10:40

HARRY POTTER AND

THE PRISONER OF AZKABAN

Frightening scenes. No passes

Fri-Mon Wed-Thu 12:00 12:30 1:30 2:45 3:15 3:45 4:45 6:00

6:30 7:00 8:00 9:45 10:15 Tue 12:00 12:30 2:45 3:15 3:45

4:45 6:00 6:30 7:00 8:00 9:45 10:15

Star and Strollers Tue 1:00

THE CHRONICLES OF RIDDICK

Violence. No passes

Daily 12:50 1:50 3:50 4:50 6:50 7:50 9:50 10:45

GARFIELD

Daily 12:15 12:45 1:45 2:20 3:00 4:00 4:40

5:30 6:40 7:40 9:00

THE NOTEBOOK

Suggestive scenes. Sat 7:20

WWE: BAD BLOOD

Classification not available. Sun 5:00

## GALAXY CINEMAS @ SHERWOOD PARK

1000-20 St. 433-0728

THE CHRONICLES OF RIDDICK

Violence. No passes. Fri 4:00 6:50 9:40

Sat-Sun 12:30 4:00 6:50 9:40 Mon-Thu 6:50 9:40

THE STEPFORD WIVES

Not recommended for children. Fri 4:20 7:50 10:15

Sat-Sun 1:20 4:20 7:50 10:15 Mon-Thu 7:50 10:15

Star and Strollers Wed 1:00

GARFIELD

Fri 2:40 4:50 7:10 9:20 Sat-Sun 12:20 2:40 4:50 7:10 9:20

Mon-Thu 7:10 9:20

THE DAY AFTER TOMORROW

Not recommended for young children. Fri 4:10 7:40 10:30

Sat-Sun 12:50 4:10 7:40 10:30 Mon-Thu 7:40 10:30

RAISING HELEN

Fri 3:40 7:20 10:10 Sat 12:35 3:40 10:10

Sun 12:35 10:10 Mon-Tue 7:20 10:10

TROY

Gory scenes. Daily 9:30

HARRY POTTER AND

THE PRISONER OF AZKABAN

Frightening scenes. No passes

Fri 3:20 3:50 4:40 6:40 7:00 8:00 9:50 10:20

Sat-Sun 12:10 12:40 1:10 3:20 3:50 4:40 6:40 7:00 8:00

9:50 10:20 Mon-Thu 6:40 7:00 8:00 9:50 10:20

SHREK 2

Fri 2:30 3:30 5:00 6:30 7:30 10:00

Sat-Sun 12:00 1:00 2:30 3:30 5:00 6:30 7:30 10:00

Mon-Thu 6:30 7:30 10:00

THE NOTEBOOK

Suggestive scenes. No passes. Sneak preview Sat 7:00

WWE: BAD BLOOD

Classification not available. Sun 5:00

## AROUND THE WORLD IN 80 DAYS

Wed-Thu 7:20 10:10

## NORTH EDMONTON CINEMAS

1400-10 St. 433-0728

THE CHRONICLES OF RIDDICK

Violence. No passes

Daily 12:30 2:00 3:20 4:50 7:00 7:50 9:50 10:30

GARFIELD

Daily 12:20 1:10 2:30 3:40 4:40 6:20 7:15 9:15

THE STEPFORD WIVES

Not recommended for children. Fri-Wed 1:50 4:30 7:30 9:45

Thu 4:30 7:30 9:45 Star And Strollers Thu 1:00

THE DAY AFTER TOMORROW

Not recommended for young children

Daily 1:30 2:50 4:20 5:30 7:10 8:15 10:10

RAISING HELEN

Fri-Sun-Tue 4:15 7:05 9:55 Sat 4:15 9:55

TROY

Gory scenes. Daily 12:10 3:30 6:50 8:45 10:15

SHREK 2

Daily 11:45 12:40 1:40 2:40 4:00 5:10 6:40 7:40 9:00 10:00

VAN HELSING

Frightening scenes not recommended for young children

Fri-Tue 1:20

HARRY POTTER AND

THE PRISONER OF AZKABAN

Frightening scenes. No passes. Fri-Sun Tue-Thu 12:00 1:



# Empress of the North

How did Magnetic North artistic director Mary Vingoe attract so much talent to Edmonton?

By PAUL MATWYCHUK

"My job becomes a bit muddy at this point," laughs Mary Vingoe, the artistic director of the **Magnetic North Theatre Festival**, who's spent the last year criss-crossing the country lining up the 11 mainstage theatre productions that will be staged in Edmonton over the next week and a half, but who's

now enjoying a few days of calm before the first wave of actors, directors and playwrights starts arriving. "Hopefully I'm not needed in a logistical way. I guess my job now is to meet people, paste a smile on and play the gracious hostess. Of course, the pace of this festival means I'm also working pretty hard on next year—and I have a *huge* grant application due next week."

The unusual set-up of Magnetic North also presents plenty of challenges for an artistic director. The festival grew out of an awareness that while there's plenty of exciting regional theatre happening every-

ing the world premiere of *The Glace Bay Miners' Museum*) had no problem choosing Edmonton as Magnetic North's first "host."

"The model for this festival is totally ambitious," she says. "With most festivals you can build up an audience over a period of time, but we're trying to do something really wild and go to different cities and rebuild it from scratch every year. Thank God Edmonton was our choice, because the support here from the theatre community has just been fabulous. We had more venues offered to us than we actually could have programmed for. And there's such a tradition here of companies

like Workshop West and Catalyst Theatre bringing in [out-of-town]

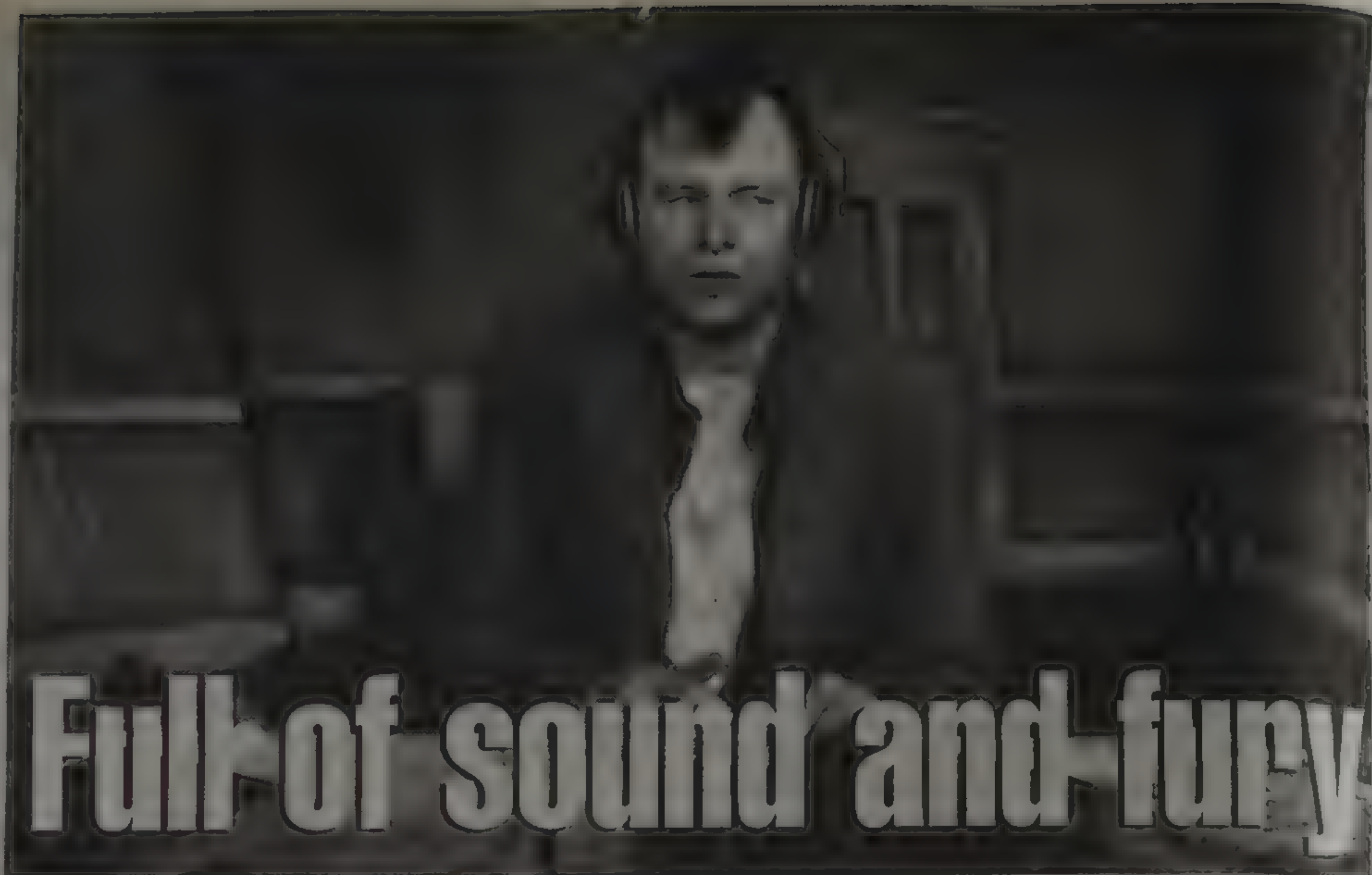
stuff as well. I think people here are quite used to seeing good things coming from away, and my hope is that there's an appetite to see more."

**LAST YEAR**, Vingoe raised some eyebrows by filling the first MNTF with an unusual number of shows from Alberta, including the local Fringe hits *Featuring Loretta* and *Metis Mutt*. There aren't any Alberta shows on the bill this year (unless you count *Earshot*, by the Alberta-born Morris Panych), but that's a fair tradeoff for the privilege of being the theatre capital of Canada for a week and a half. Vingoe also plucked fewer shows from the Fringe circuit this time out as well, but as she says, "That's just the way the cookie crumbles.... There's no formula. There's a lot from Vancouver this year and people go, 'Oh, why is there so much from Vancouver?' And last year, people went, 'Oh, why is there so much from Alberta?' Well, I don't believe in formulas. I think if you decide to be formulaic, you're going to kill yourself. If there's five shows from Newfoundland next year, then there's five shows from Newfoundland. We've got to look at it in a larger context. And I'm sure there'll be shows from Alberta next year. I can think of three already!"

And it's clear from the tone of Vingoe's voice that she's far from burned out by her job. She's an enthusiast, not a bureaucrat—look at the official Magnetic North program, and you'll see that every play in the festival comes with her personal recommendation. "And I can tell you this as well," she says. "Every one of these shows, whenever I saw them, the whole audience responded incredibly well to them. And my call is to figure out how well this work will travel—to say, 'This work will have an audience elsewhere. That there's something about it, whether it's a voice or the content or a particular performance, that will make people in Edmonton love it as well.'" ♡



where in Canada, the sheer size of the country and a general thinness of arts funding mean that very little of it gets seen outside its place of origin. And so Magnetic North was conceived two years ago as a touring festival showcasing the best of contemporary Canadian theatre in English: it would be held every other year in its home base in Ottawa, but would tour to a different city in its "off" years. And Vingoe (a Nova Scotia-based director and playwright who's perhaps best-known for direct-



Randy Hughson hears all, tells all in Morris Panych's manic *Earshot*

By PAUL MATWYCHUK

It's amazing how much noise an audience makes in a theatre," says actor Randy Hughson, the star of *Earshot*, a one-man *tour de force* by playwright/director Morris Panych (of *Lawrence and Holloman* and *The Ends of the Earth* fame). "People are expected to sit there quietly, but when you start paying attention you wouldn't believe how much noise they actually produce."

Hughson should know: in *Earshot*, he plays Doyle, a man cursed with super-sensitive hearing—the ability, as he puts it, not just to hear a pin drop in the room next door, but to actually hear it *dropping*. He's tried to hole himself up in his tiny, grubby apartment (a remarkable feat of forced-perspective illusion-making by set designer Ken MacDonald), but that hasn't stopped the sounds of his neighbours' maddeningly mundane lives from leaking through the walls and battering his eardrums. "He can't seem to escape from the sheer boredom of the domestic details of people's lives," Hughson says. "It just gets under his skin and drives him crazy. But the play is really a laugh riot—misanthropic and with a healthy dollop of existential angst. Doyle's cut off from the world, but too much in it at the same time.... I've got to say, I really enjoy this character. There's such *meat* in him, such a freedom just to let things rip."

In fact, Doyle is the rare character that doesn't just allow the actor playing him to yell at noisy audience members; it practically *demands* it. "When we were first getting ready to do the show," he says, "Morris told me that if someone opens a candy wrapper or something in the audience, I've got to use it. But the first time I did it, I just went berserk on

the poor person. It got a big laugh, but when I had to get back into the play I had no idea where in the script I was. But Morris was insistent and said I had to keep using that kind of thing. And I said, 'Look—I'm terrified to break away from the text. I'm just not comfortable enough ad-libbing and finding my way back in.' So the next night, the very night he'd given me his notes, there was this *huge* bang in the audience, followed by this endless roll-roll-roll-roll-roll-roll-roll, all the way down to

PREVIEW

MAGNETIC NORTH

the front. I had no idea what it was. But I was too terrified to use it because I'd lost my place just the night before. So anyway, I go backstage after the show and Ken [MacDonald] is literally propping Morris up—Morris has his hands over his eyes, he's mortified. Turns out he was taking his notes during the show and dropped his Mag-Lite. My God—it was the loudest noise I've ever heard in a theatre."

**BUT THEATREGOERS BEWARE** these days, Hughson is an old hand at this show and has no qualms about calling singling out particularly obstreperous audience members. During a performance in Victoria, for instance, someone's cellphone went off right at the apex of the tensest scene in the entire play. "It couldn't have happened at a more

perfect time," Hughson laughs. "I've got a gun to my head and I'm about to pull the trigger and someone's phone goes off. And they're trying to ignore it or pretend that it's someone else's. So I take the gun away from my head and *very slowly* I aimed it until it was pointed right at the person whose phone was ringing and I said, 'Answer it.' The audience is just screaming with laughter, and the lady picks up the phone and screams into the phone really quickly, 'Call me back! There's a gun pointed at my head!'"

Hughson has eagerly returned to the play again and again ever since its 2001 Toronto premiere, having revived it in Calgary, Vancouver and Victoria before its appearance at Magnetic North. ("I'd love to continue doing it," he says, "but we don't have anything booked at this point. If this is the last stop, Magnetic North is a wonderful event and a good place to finish it off.") Meanwhile Hughson, whose last Edmonton appearance was as the jazz-loving narrator of *Time After Time: The Chet Baker Project* at the Citadel, is looking forward to appearing in the world premiere of Panych's latest play, *The Dishwashers*, at Tarragon Theatre in Toronto. In other words, we obviously haven't heard the last of him. ♡

EARSHOT

Written and directed by Morris Panych • Rice Theatre, The Citadel • Thu-Sun June 10-13 (8pm) • 420-1757

magnetic north



# Citizen Dane



Sonja Mills tells the story of her extraordinary great-aunt in *The Danish Play*

By PAUL MATWYCHUK

"I think [Agnete Ottosen] would reject the term 'hero,'" says playwright Sonja Mills. "I think she just did at the time what she thought she had to do. But heroes get parades at the end of the story. She didn't—she just got screwed over. The heroes who came out of the war got medals pinned to their chest and their pictures in the newspaper. They didn't get stuck in the mental hospital."

Ottosen is the subject of Mills's *The Danish Play* and to say that she had a difficult life would be a ghastly understatement. An extraordinarily tough-minded woman, Ottosen (played by Kate Hennig) grew up in a working-class Danish family and got involved in the labour movement at a very young age. Her anti-authoritarian ways continued during the Nazi occupation of Denmark: she joined the resistance movement, wrote for anti-Nazi newsletters and helped countless Jews escape the country. Eventually, Ottosen was captured by the Gestapo and spent the next few years in various concentration camps, where she was subjected to horrific tortures and gynecological experi-

ments. She survived, but although she continued to fight for women's rights and various other social causes throughout the '50s, Ottosen's experiences at the hands of the Germans had left her a changed woman. And further emotional ordeals were still in store for her: after doctors miraculously repaired her abdomen, she had a child, only to have him taken away by the authorities when she refused to identify the father. And when she regained custody of him, he died in a traffic accident literally an hour after

**PREVIEW** **MAGNETIC NORTH**  
coming home.

Mills, who is Ottosen's great-niece, had heard stories about her illustrious but troubled relative all her life but the idea of writing a play about her only took hold a few years ago when Mills's mother inherited Ottosen's personal papers and diaries. "That's when I started to ask her what happened *after* the war," Mills says. "And that's when I became fascinated by the story... especially when I got a copy of this 30-page questionnaire that she had to fill out when she got back from Ravensbrück [Concentration Camp], filled with some of the most ridiculous questions I've ever read. But I could hear in her responses to those questions that she was still as strong-willed and disagreeable as she'd ever been. They'd ask, 'Did you have sufficient room in the cattle car to the

camp?' and her response would be 'Well, none of us fell out.' They'd ask about the dates and times of arrivals and departure and she'd say, 'Well, they didn't show us a schedule.'"

**BUT MILLS WOULD HATE** nothing more than to have *The Danish Play* written off as a play about the bygone horrors of World War II. For her, this is a play about an ongoing tragedy—a play about Afghanistan, a play about Iraq, a play about anywhere in the world where wars are still being fought. "It's definitely not a play about how indomitable the human spirit is," she says. "I think it's a play about how war rips people apart—and not just on the battlefield. War affects people in horrible ways, much more so than we ever read in the headlines.... We just took the play to Denmark, which is one of the countries that still has troops in Iraq. And *all* of the press there picked up on the fact that it's a play about any time. Part of my play is set in 1962, and I picked that date very carefully. There were Cold War fears going around then, and it's no coincidence that that war led to a bigger war and another war after that. I think it's important not to separate the wars—World War I and World War II are all connected, and I think they're all still going on."

But Mills says she feels she's been able to forge an even stronger connection with Ottosen, this shadowy relative who she never met, having committed suicide the year she was born. "It does feel odd," she says, "but I know her so much better now. I've taken a lot of dramatic license, but I do feel that the character I've invented is that person. On opening night at Denmark, the theatre was crammed with relatives who came up afterwards and told me, 'Yeah, she was just like that' or 'She was a bit scary like that.' It was very cool." ▽

## THE DANISH PLAY

Directed by Kelly Thornton • Written by Sonja Mills • Timms Centre for the Arts (Main Stage) • Thu, June 10 (8pm); Fri, June 11 (8pm); Sat, June 12 (3 and 8pm) • 420-1757

# Miner duplications

Cape Breton twins become romantic rivals in *Lauchie, Liza and Rory*

By PAUL MATWYCHUK

"The play is almost *anti-dramatic*, in a way," says Mary-Colin Chisholm, the director of *Lauchie, Liza and Rory*, a whimsically romantic two-hander from the pen of *Glace Bay Miners' Museum* playwright Sheldon Currie. "Everyone's just trying to get along, and no one says very much about the thing that no one says very much about. But I think audiences recognize that that's the way things actually tend to play out in real life. You know, you're always told as a playwright or a director that when you're presented with a problem, you're supposed to push it: 'What's the big stakes? What's the biggest choice?' But Sheldon somehow manages to keep up the tension beautifully—I think because he understands the characters so well. They have this dry, wry way of looking at the world. He's ironic, but he's pre-hip ironic."

Chisholm (a U of A grad for whom *Magnetic North* is a bit of a homecoming) says Currie's initial inspiration for the play were the shabby wooden homes that Cape Breton mining companies would construct for their employees back in the '40s. "They're like modern duplexes,"

agrees at first to marry the poky twin," Chisholm says, "but finds herself in love with the other twin and it takes 20 years for them to sort it all out.... Basically, it's a play about a 20-year state of unbearable tension."

**AND ONE IDEA** kept on leading to another: Chisholm and Currie realized early on that a single actor would have to play both Lauchie and Rory, and after a while they decided to cast the play with only two actors, a man and a woman, who would play *everybody* in the story—some 11 characters in all. "It was an accidental choice," Chisholm says, "but it wound up being an artistic choice too, one that would have helped us even if we'd had a big enough budget [to pay 11 actors]. We're freed from literalness... I felt like I was directing thin air a lot of the time. I felt I was doing an awful lot of math—I really hurt the math part of my brain on this one. There's a

scene involving a card game, with two actors playing a four-handed card game. I really feel I earned my calculus degree on that one. It helped, we found, to think of it like making a film—the trick was to be conscious of where everyone's eyeline was."

But Chisholm wouldn't want to take the comparison to film too far. With its simple but effective staging, its clever use of puppetry and mime and its understated yet sophisticated script, *Lauchie, Liza and Rory* is a distinctively theatrical creation, and that makes Chisholm particularly proud. "People wonder why there still is theatre when



she says. "They're two houses that share a common wall, so they're mirror images of each other." That idea soon led to the idea of writing about twins, and Currie had soon hatched a plot about identical twin brothers who fall in love the same woman—an awkward situation that I suppose you could call a romantic isosceles triangle. Vying for the affection of a lovely but indecisive young woman named Liza are Cape Breton miners Lauchie (the "slow, poky one") and Rory (the more charismatic "roarer" of the two), both of whom live in opposite sides of a company house. "Liza

we have movies and TV," she says, "but you could take the plot of this play and make it into a film, but it could never duplicate the play. You could have an actor play twins through computer effects, but that's not the same as watching him *turn into twins* right there onstage in front of you." ▽

## LAUCHIE, LIZA AND RORY

Directed by Mary-Colin Chisholm • Written by Sheldon Currie • Timms Centre for the Arts (Second Playing Space) • Fri-Sat, June 11-12 (8pm), Sun, June 13 (3 and 8pm); Mon, June 14 (8pm) • 420-1757

theatre festival



# The Next big things

Quick reviews of this year's crop of NextFest mainstage productions

BY VUE STAFF

## AQUARIUM

*Aquarium* stars writer/performer Philip Goodridge as a Toronto bookstore clerk who impulsively undertakes a journey back home to Newfoundland, but no matter where this guy goes, he's a fish out of water. At least he's taking action: hopelessly neurotic and ineffectual at everything he does, Philip chances upon a newspaper article about the discovery of a "fishboy," a man born from the belly of a whale, off the coast of Newfoundland and believes that he's finally found his purpose. Or at least his porpoise. (Ba-dum-bum.) Either way, he feels a mysterious, intuitive connection with the creature and he makes it his mission to meet him.

But it's the voyage that matters in *Aquarium*, not the destination, and Goodridge booby-traps Philip's quest with a very amusing string of mishaps, reversals and eccentric fellow travelers. The play loses a little energy during Goodridge's dreamy, imaginary conversations with the fishboy and this word-heavy text would definitely benefit from the addition of a few more theatrical flourishes, but *Aquarium* still brims with gentle humour and unpretentious wisdom. ★★☆☆ —PAUL MATWYCHUK

## CITRUS

"When I go to the Roxy, I expect to get two things I like: red licorice and an edgy theater experience. Janis Craft's *Citrus* did not disappoint. An added delight was the pungent fragrance of grapefruit wafting over the first few rows of the audience as the actors ripped apart and ate fruit after fruit, the juice and peels splashing down onstage.

Craft takes a newlywed couple, married only three weeks, and then throws in the husband's twin sister, whom he's invited to join them on their honeymoon. Stephen Kent endearingly acts out husband Richard's hapless attempts (obviously familiar to members of the audience) to soothe his recalcitrant new bride Marie, played convincingly by Colleen Feehan. Clarice Eckford is charming as Richard's outwardly carefree sister Susie.

*Citrus* is exceptionally tight and compelling from the very first scene—and the grapefruits rolling onto the stage add a nice (albeit possibly unintentional) comic touch. Three Twizzlers and one *Citrus* later, I was pleasantly full. ★★☆☆ —KAREN HOWELL

## DUST

Using four characters and a multitasking casket as a prop, actor/writer Mark Stubbings looks at death and the people who deal with it professionally in *Dust*, an often hilarious comedy about a hearse driver who's forced to re-evaluate his detached attitude toward his

job when new-girl Audrey is hired and doesn't find placing bets at funerals particularly funny.

The first half of the play is straightforward (if somewhat twisted) humour. Audrey learns the ropes of the business. The other drivers' tasteless games and jokes about funerals and death shock her. The three veterans gossip about how strange (and cute) the new girl is. Then it all gets a little bizarre. Characters you thought you had pegged start going crazy and beating each other up, getting sick and exposing themselves, giving long—I mean, *touching* and all, but still *very* long—monologues about their relatives. And that's just the *beginning* of the weirdness.

Frankly, about an hour into the play I was wondering how to take the whole thing and looking around at the rest of the audience wondering, "Should I be *laughing* here?" But I guess that's not really the point, because I enjoyed myself the whole time. ★★☆☆ —DARREN PARKE

## IRON WOMAN

Lyricism and laundry make strange but effective partners in *Iron Woman*, a confessional exploration of one woman's journey through the delights and disappointments of her life. The set is sparse and lovely, with a round raised platform supporting the dance and words of writer/performer Otilie Parfitt. We start each day with her, washing and ironing and cleaning for her man, who by dressing in the shirts she has so carefully laundered for him "wraps himself in her love."

As the impending disintegration of their relationship becomes clear to her, Parfitt beautifully conveys her character's poignant, reluctant transformation from joy to sorrow. And she does this delicately, through small changes in the tone, gesture and speed of her rituals and routines. The same words mean opposite things, the same gestures reveal opposite moods. However, *Iron Woman* still feels a scene too long, and its subtle tone is damaged by a long, melodramatic monologue that had audience members shifting in their seats. Ultimately, though, you have to admire the tenacity and bravery that Parfitt's character scratches up within herself for each "fresh start." ★★☆☆ —KAREN HOWELL

## KINGSHIP DE FACTO

The danger with writing a play about characters who speak empty words, especially when it's a political satire, is that you might leave the audience feeling empty at the end. This is the unfortunate case with Adam Burgess's *Kingship De Facto*.

*Kingship* is ostensibly about the efforts of an unelected advisor (Cory Vanderjagt) and an idealistic backbencher (Darlene Arseneault) to persuade a nation's leader (Tom Johnson) to share their own (diametrically opposed) viewpoints after a young protestor is shot. Unfortunately, that's about the limit of the context the audience is given and this lack of strong narrative leaves the play adrift in a sea of its own chatter. Lines like "epistemol-

ogy is a black hole from which no light can escape" come across as almost comic in their attempt to create a sharp world of doublespeak. The actors do as good a job as they can with the script, but even they occasionally seemed bewildered by what they were saying. It seems that Burgess hoped to deal with a number of political questions Canadians face today, and for that he should be applauded. Hopefully, he'll achieve a more focused play with his next effort. ★★☆☆ —JAMES ELFORD

## SHORTS RELOADED

There's a certain kind of energy, a more frantic desire to get one's point across in a 15-minute sketch that you don't normally see in a full-length production. *Shorts Reloaded* features six brief plays ranging widely in style and subject.

Here's a sample of what you get for your eight bucks (the following is meant to be read in a gravely, hyper-masculine preview voice): "Two men race against the clock to come up with a movie pitch that gets more and more familiar with every improbable revision.... On one side of the street, two men pretending to be hobos, on the other, two men pretending to collect for charity. In the middle, a bewildered woman tries to decide who to give her dollar to.... A teacher and her student drawn together by passion, held apart by, uh, common sense, locked in a forbidden love tango...." And so on.

The best of the sketches are damn near brilliant. The rest aren't all that bad, and only run about 15 minutes or so anyway. Highly recommended, especially for the ADD crowd. ★★☆☆ —DARREN PARKE

## IRON

Now here's a special play, one that ought to establish writer/performer Amber McGrath as a big talent, in much the same way that *Metis Mutt* made Sheldon Elter's reputation two NextFests ago. The notion that golf is a metaphor for life is a pretty old one, but the premise seems utterly fresh in McGrath's hands as she takes us on an eventful nine-hole round of golf, pausing frequently to ruminate on love, loneliness and the abomination that is miniature golf. Each hole on a golf course is an opportunity to start all over again, McGrath tells us, and she seems to have taken her own words to heart, treating each segment of her play as a fresh creative challenge—one hole is an excuse for a hilarious tapdance routine, another inspires her.

But this is no drearily autobiographical play about sad memories or long-buried traumas. In fact, we learn very few specifics about the background of McGrath's character at all. Instead, we find out everything we need to know about her through her behaviour on the golf course—the indomitable way she swings her club, and refuses to let the many creeks and sand traps she encounters dim her spirit. It would be a very clever pun to give a play about golf a star rating of "four," but this hilarious, moving and completely original show deserves even better. ★★☆☆ —PAUL MATWYCHUK

# My science project

Artist Karen Kunc finds visual equivalents for the invisible forces of nature

BY AGNIESZKA MATEJKO

The science lab was one of those places I dreaded in high school. Memorizing the periodic table and dissecting frog's intestines all seemed terribly important, but excruciatingly tedious. My negative attitude to science is not something I'm proud of, but it's not uncommon among artists

either. Thankfully there are some exceptions to this rule, and internationally celebrated American printmaker Karen Kunc is one of them. Her show *Terrestrial Forces* looks like it was inspired by intricate charts from a Grade 10 chemistry text—only hers is no ordinary textbook. These gleaming, jewel-like woodblock prints convey all the magic and mystery of science that my classes left out. To see this art is to see science transformed into poetry right before your eyes.

There's a good reason why Kunc's art brings the thrill of adventure back into science. She didn't learn about science in a drab school laboratory; instead, her lab was the vast expanse of the desert, the cliffs, valleys and fields where she spent a large part of her childhood. "My parents were rock hobbyists when I was in seventh or eighth grade," she explains. "They took their hobby of rock hunting to the extreme."

The difficulties of traveling with children did not hamper her family; they packed up all six kids and trekked off into the deserts of Wyoming looking for petrified fish, petrified wood, agates and other natural treasures. "We had the sense of being on a holy quest to find these important things," Kunc says. "You get caught up into the process of the searching. There is a chance that you might find something important, something beautiful and rare." When the big moment arrived and finally her parents discovered some grey-looking rock, they would hold it out to the children like a great treasure, explaining the ancient processes that went into creating this mysterious "artwork." "That's the moment when you can just marvel," Kunc says. "It triggered an understanding of lost treasure, things that are invisible that you have to search for."

**THE SENSE OF BEING** on a quest for unseen forces never left Kunc. She still searches for the hidden treasures of nature, all the things that we

know are there but can't see: the effects of winds, air currents, nuclear fission. "They are real phenomena that change things," she says. "We are a part of those forces. They end up creating us and shaping us. We don't know all the influences that make us who we are." But she can't search for nuclear fission inside cliffs. So instead of trekking down dusty roads, Kunc explores the mysterious forces of nature in her art. "For a long time I have tried to make invisible things visible in my own work," she explains. "In my studio I am imagining, I am making abstract things, making a visual thing of sound, wind, something that pushes, something that explodes."

For instance, in "Cast Into Amber" the imbedded moments in time are expressed by a myriad of delicate white lines cast against a brilliant amber background. These lines could be sound waves, strata of sedimentary rock, deposits of snow in the Arctic, or even the layers of our own memories. The drops that fall across the print are like rain, or



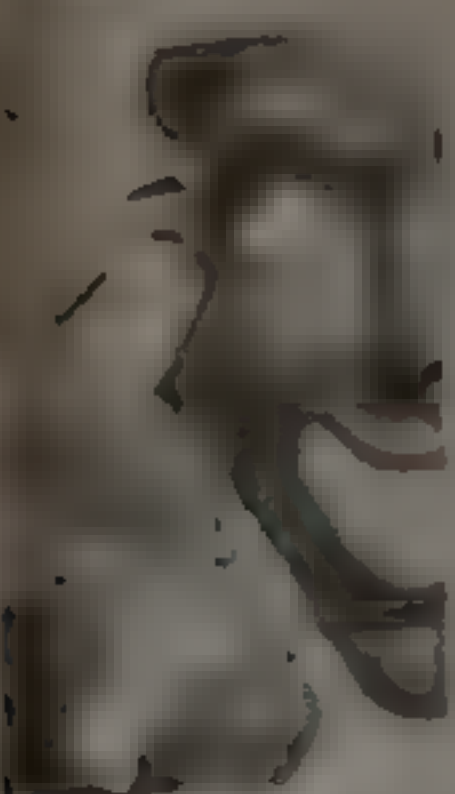
teardrops. The mysterious line that weaves along the side of the image can be read as a strand of DNA or something closer to human experience. "The entwined woven structure is like a metaphor for storytelling, binding, tying, threading things together," Kunc explains. "It's like the movement between happiness and sadness."

Kunc is no longer digging for hidden treasures with shovels and picks, but she still gets that "rockhound" feeling as she works on her prints. "There is always that sense of discovery throughout the piece," she says. "I feel quite small in relation to the issues I am dealing with. I feel like a conduit for the bigger concepts of time and conflict." ☉

## TERRESTRIAL FORCES

By Karen Kunc • SNAP Gallery • To July 3





# theatre notes

By PAUL MATWYCHUK

## The sound of nominations

It was an unusually well-distributed list of contenders that were read out at the 2003/2004 **Sterling Awards** ceremony. Only three main-season shows received four or more nominations—the Citadel's revival of *The Sound of Music* (which got seven nominations), and the River City Shakespeare Festival's production of *Henry V* and Chris Wynters and Bridget Ryan's Shakespearean musical *The Winter's Tale Project* (which each got four).

The nominations reflected something of a lopsided Edmonton theatre season, one with few musicals, few significant new fringe plays and, most alarmingly, a dire shortage of important female roles. The nominees for Outstanding Lead Actress this year are Lorretta Bailey from *The Sound of Music*, Colombe Demers for *The Shape of Things*, Sandra M. Nicholls for *Vincent in Brixton* and Liisa Repo-Martell for *The Syringa Tree*—all deserving nominees, to be sure, but try and think of actresses from last season who got to play roles that were significant enough to even put them in the running for a nomination and you'll come up with a very short list: Jan Alexandra Smith in *Measure for Measure*, Maralyn Plan in *The Woman Who Cooked Her Husband*, Rachel Livingstone in *A Dybbuk* for *Two People*, Davina Stewart in *Pith!* and maybe someone from *The Last Train*.

Compare that situation to the one that exists in the Outstanding Lead Actor division. The nominees are Andrew Buckland and Lionel Newton, who received a precedent-setting joint nomination for *The Well Being*, Andy Curtis for *Underneath the Lintel*, Jeff Haslam for *Pith!* and James MacDonald for *Henry V*. And I can think of all sorts of other actors who were strong candidates in this category too: John Ulyatt and John Kirkpatrick in *Stones in His Pockets*, Ulyatt again in *The Shape of Things*, Martin Happer in *Vincent in Brixton*, David Storch in *Amadeus*, Chris Craddock in *Dream Life* or 3... 2... 1, Jeremy Baumung in *Dead Man Talking*, the three actors from *Blue/Orange*, Ronnie Burkett in *Provenance*, John Wright in *A Skull in Connemara*, Fred Zbryski in *17 Dogs*. How many is that? 14? And that's just off the top of my head.

I have to look a little askance at the notion that Edmonton theatre's peak achievement last season was a revival of an old Broadway chestnut like *The Sound of Music*, but the various juries supplied several nice surprises as well. I was excited to see John Kirkpatrick and Vanessa Holmes get nominations for their supporting performances in *Measure for Measure* and *Vincent in Brixton*—comparatively small roles that it would have been easy for a jury to overlook. The fact that Azimuth Theatre received three of the four nominations in the Outstanding New Play category (for 3... 2... 1, *Dead*

*Man Talking* and *Dream Life*, a co-production with Catalyst Theatre) is a welcome recognition of a company and a performance space that's become a hub for original work by young theatre artists.

Perhaps the biggest snub this year was the failure of Shadow Theatre's ambitious production of Beth Graham and Daniela Vaskalic's *The Last Train* to garner a single nomination. And while the Citadel's highly-touted *The Shape of Things* got three nominations, I was surprised to see that none of them were for star John Ulyatt or director Bob Baker. *Stones in His Pockets* and *Amadeus* were also well-liked Citadel shows that, except for a nod for *Amadeus'* lighting design, came up empty. I also hoped Trevor Schmidt's sly Fringe play *The Hitchcock Blonde* would get some recognition, but no such luck.

The Sterling Awards ceremony, co-hosted by Mark Meer and Jan Alexandra Smith, will take place at the Mayfield Inn on June 28. Tickets are available by calling 483-4051.

Here's a quick rundown of the nominees in the major Sterling categories; a complete list is available at [www.sterlingawards.com](http://www.sterlingawards.com).

**OUTSTANDING PRODUCTION OF A PLAY:** *Pith!*; *Provenance*; *A Skull in Connemara*; *Underneath the Lintel*

**OUTSTANDING PRODUCTION OF A MUSICAL:** *Burlesque!*; *The Sound of Music*; *South Pacific*; *The Winter's Tale Project*

**OUTSTANDING NEW PLAY:** 3... 2... 1 by Chris Craddock and Nathan Cuckow; *Dead Man Talking* by Jeremy Baumung; *Dream Life* by Chris Craddock; *Provenance* by Ronnie Burkett

**OUTSTANDING LEAD ACTRESS:** Lorretta Bailey, *The Sound of Music*; Colombe Demers, *The Shape of Things*; Sandra M. Nicholls, *Vincent in Brixton*; Liisa Repo-Martell, *The Syringa Tree*

**OUTSTANDING LEAD ACTOR:** Andrew Buckland and Lionel Newton, *The Well Being*; Andy Curtis, *Underneath the Lintel*; Jeff Haslam, *Pith!*; James MacDonald, *Henry V*

**OUTSTANDING SUPPORTING ACTRESS:** Belinda Cornish, *The Woman Who Cooked Her Husband*; Vanessa Holmes, *Vincent in Brixton*; Jennifer Mawhinney, *The Shape of Things*; Jan Alexandra Smith, *The Sound of Music*

**OUTSTANDING SUPPORTING ACTOR:** Daniel Arnold, *A Skull in Connemara*; Jeff Haslam, *17 Dogs*; John Kirkpatrick, *Measure for Measure*; John Sproule, *Later Life*

**OUTSTANDING DIRECTOR:** Bob Baker, *Measure for Measure*; James DeFelice, *Underneath the Lintel*; Trevor Schmidt, *The Woman Who Cooked Her Husband*; Tom Wood, *The Sound of Music*

**OUTSTANDING FRINGE PRODUCTION:** *The Anger in Ernest and Ernestine*; *Glengarry Glen Ross*; *Someone Who'll Watch Over Me*; *The Trojan Women*

**OUTSTANDING FRINGE ACTRESS:** Michele Brown, *The Trojan Women*; Sharla Matkin, *The Anger in Ernest and Ernestine*; Celina Stachow, *The Trojan Women*; Dana Wylie, *Fabsolutely Abulous*

**OUTSTANDING FRINGE ACTOR:** Trevor Duplessis, *Glengarry Glen Ross*; John Sproule, *The Yalta Game*; George Szilagyi, *The Anger in Ernest and Ernestine*; Charlie Tomlinson, *Someone Who'll Watch Over Me* ☉

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# ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

## DANCE

**FEATS FESTIVAL OF DANCE** (420-1757/422-8107) • Until June 13 • Presented by Alberta Dance Alliance • **U of A:** Urban Uprising: A workshop combining rock climbing and dance by Vertical Dance; June 12 • **Various Venues:** Urban Dance Encounters; until June 12 • **Outdoor Venue TBA:** contemporary dance combined with climbing and rappelling presented by Vertical Dance; June 12 • **HMV Stage, WEM:** Challenge; June 12, 13 • **Venue TBA:** Vertical Dance; June 12; \$14 (adv)/\$15 (door) • **Westbury Theatre, TransAlta Arts Bams, 10330-84 Ave (420-1757):** VIBE: Ballet and hip hop with choreographers Jean Grand-Maitre and Richard O'Sullivan; grand finale; June 11 (8pm); \$14 (adv)/\$16 (door) • Tickets available at TIX on the Square

## GALLERIES/MUSEUMS

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • **New Lower Level Gallery:** HANDWORK SERIES: TO THE BONE, IN THE BLOOD, FROM THE HEART: Series by Calgary tapestry artist Jane Kidd; until July 7 • **FINE LEGS, GREAT CHESTS, HOT SEATS:** Works by NAT's Advanced Woodworking and Furniture Design graduating class; until July 7

**ART BEAT GALLERY** 26 St. Anne Street, St. Albert (459-3679) • Paintings by Andrew Rszewski

**ARTSHAB STUDIO GALLERY** 3rd Floor, Knol Building, 10217-106 St (423-2966) • Open Thu 5-8pm or by appointment • Artworks by Ryan Brown, Jeff Collins, Aaron Pederson, Tim Rechner, Paul Roberts, Gabriela Rosende, Greg Swain, Anna Szul, Eugene Uhuad and guests

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave (461-3427) • **A CELEBRATION OF COLOURS:** Artworks by Mane-Joëlle Driard, Sylvia Gnst, Dale Smith and Lori Sokoluk; until June 16 • **C'EST SI BON:** Artworks by Patricia Trudeau, Jeannette Ouellette, Yardley Jones and Mary Topping; June 18-July 7; opening reception; June 18 (7-8:30pm)

**CHRISTL BERGSTROM'S RED GALLERY** 9621 Whyte Ave (439-8210) • Open: Mon-Fri 11am-5pm, Sat. by appointment • **SUMMER SALON:** Oil paintings by

Christl Bergstrom • Until September 30

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • Artworks by Simon Hughes • Until June 12

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **JAMES WILSON MORRICE AND THE EUROPEAN LANDSCAPE:** Until Aug. 15 • **100 YEARS 100 PICTURES:** Until Sept. 19 • **CANADIAN CONTEXT:** Until Sept. 19 • **IMAGES OF EDMONTON:** until Sept. 19 • **Children's Gallery: SPELLBOUND:** until Jan. 2005 • \$8 (adult)/\$6 (student/senior), \$4 (children 6-12)/free (member/children 5 and under)

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd (482-1402) • Open: Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **A SENSE OF CURVATURE:** Figurative clayworks by Don Wells • Until June 26

**FAB GALLERY** Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **GROUND SHIFT:** Printworks by senior students; until June 19 • **FROM THE GRIFFIN: PRINT PORTFOLIO:** Prints by senior students and staff; opening reception: Thu, June 10 (7-10pm)

**FORT DOOR** 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu-Fri 10am-9pm; Sat 10am-6pm; Sun 12-5pm • **Eskimo soapstone carvings** by M. Tunnellie. Indian and Eskimo silver and gold jewellery • Through June

**FRESH BAIT GALLERY** Shark Tank, 10249-97 St (231-9700) • New gallery showing artworks by emerging artists • Paintings by Ashley Andell • Through June

**FRINGE GALLERY** Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **SPEAKING VOLUMES:** Paintings by Linda Carrairo • Until June 30 • Closing reception and talk: Tue, June 29 (1-4pm)

**GALLERY DE JONGE** 27022A Hwy 16A, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coulas, Earl Cummins, Henry de Jager and Mary Masters

**THE GALLERY WALK ASSOCIATION** (488-2952) • **ART OF YOUTH EXHIBITION:** Bearclaw Gallery, Electrum Design Studio, Agnes Bugera Gallery, Westend Gallery, Scott Gallery, and the Front Gallery feature artwork by Edmonton Public Schools students • Sat, June 12 (10am-5pm)

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open

Mon-Fri 10am-5pm; Sat 2-4pm • **AM I GETTING ENOUGH SLEEP, SEX, FOOD?** Artworks by Shelley Rothenburger; until June 12 • **Front Room: BORDER-UNE:** Artworks by Kristene Callan; until June 12 • **MEMBERS ONLY:** Members exhibition; June 17-July 17 • **Annex: I LOVE ALBERTA BEECAKE:** Naked show; June 17-July 17; opening reception Sat, June 26 (6-10pm)

**HARCOURT STUDIO** 10215-112 St (1-866-667-0166) • Emerging art show • June 12 (1-6pm)

**HOLE'S GREENHOUSE** 101 Bellrose Dr, St. Albert (945-9582) • Artworks by the Emerging Artists Society • June 19-20 (10-5pm)

**JEFF ALLEN ART GALLERY** Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Artworks by Jean Cuthbertson • Until June 30 • Open house: Wed, June 16 (6:30-8:30pm)

**JOHNSON GALLERY** 7711-85 St (465-6171) • Open: Mon-Fri 9am-5:30pm, Sat 9am-5pm • Miniature etchings by Thelma Manary, Artworks by Myles MacDonald, Jim Painter, Wendy Risdale, Al Roberge, Pottery by Noburo Kubo • Through June

**JOHNSON GALLERY** 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Myles MacDonald, Jack Ellis, Glenda Beaver, George Weber, Joyce Boyer, Lois Bauman, Jim Brager, Meta Ranger. Bronzes by Gina McDougall-Cohoe • Through June

**THE KUNST AUSSTELLUNG** Mountain Foods Cafe, Jasper • Paintings by Diane Way • Until June 18

**McMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • **ALEGRIA:** Paintings and sculptures by Annette Ayre, Carol Hill, Pat Di Marcello, Ingrid Martel, Mary Topping, Jayne Willoughby Scott and Mary Wright • Until June 20

**MCPAG MULTICULTURAL PUBLIC ART GALLERY** 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • **THE ART OF YOUTH:** Artworks by students of Memorial Composite High School, Stony Plain • Until June 28

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **SCIENCE ON THE MOVE:** Until June 27 • **THE SCIENCE OF FUN:** June 19 (1pm)

**MUTTART CONSERVATORY** 9626-96A St (496-8787) • **THE HISTORY OF CLOVERDALE:** Artworks by Robert Dixon • June 18-Aug. 20

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **SEAFARERS AND FISHWIVES:** Photographic artworks by Jennifer Crane with a display from the Clothing and Textiles department of Human Ecology (U of A); until June 26 • **ARTVENTURES:** For Children ages 6-12 June 19 (1-4pm); \$2/child

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102

Ave (453-9100) • Open: Mon-Sun 9am-5pm • **WHERE ARE THE CHILDREN? HEALING THE LEGACY OF THE RESIDENTIAL SCHOOLS:** until Aug. 2 • **BIG THINGS 3:** Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop; until Mar. 29 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **Spotlight Gallery: EVERY MOTHER'S FEAR: ALBERTA'S POLIO EXPERIENCE:** until Sept. 12 • **The Natural History Gallery:** • **RUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Permanent exhibit • Wild Alberta every weekend. Presentations start at 1 pm and 2 pm • Admission is half price Sat and Sun (9-11am)

**RED STRAP ART MARKET** 10305-97 St (497-2211) • Open: Tue-Sun 11am-5pm • Artworks by various artists and artisans • **ECOSTRAVAGANZA:** Naturalists, environmentalists, bird watchers, trail enthusiasts and learn about nature in your own back yard; Sun, June 13 (1-5pm)

**REYNOLDS-ALBERTA MUSEUM** Wetaskiwin (1-800-661-4726) • **HISTORY ROAD:** More than 400 vehicles representing a century of transportation • June 12-13

**RIGOLETTO'S CAFÉ** 10068-108 St • **INTERLUDE:** Drawings and Polaroid transfers by E. Ross Bradley • Until June 15

**ROWLES AND COMPANY GALLERY** 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm; Sat 12-5pm • Glass blown sculptures by Mark Gibeau, Arte Vargas, Marcia de Vicque and Jennifer Jacoby. Also metal artworks by Rogelio Menz and Lynn Gratz • **Hotel MacDonald:** Acrylic paintings by Steve Mitts • **Oxford Tower:** Oil paintings by Audrey Pfannmuller • **Scotia Place:** Steve Mitts • Until June 30

**SNAP GALLERY** 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **TERRESTRIAL FORCES:** Printmaking artworks by Karen Kunc • Until July 3

**SNOWBIRD GALLERY** WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

**STANLEY A. MILNER LIBRARY** Centre for Reading and the Arts • **MILLENNIUM IN A BOX:** Handmade books, a conceptual interpretation of where the millennium is leading by Canadian artists • Until June 30

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • **FACES AND PLACES:** Artworks by Alandra Allenbright, Bruce Allen, Doug Fraser, Susanne Loutas, Mary Lee Small, Helen Smith, Bruce Thompson, Pat Wagensveld • Until June 26

**STUDIO 321** Rice Howard Way, 10168-100A St (424-6746) • Open: Sat-Sun 1-4pm • **THE FATHER-SON**

**EXHIBIT:** Landscapes, florals, portraits by Marc Munan and sculptures by Louis Munan

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Fl, 11631-105 Ave (452-8906) • **A LUMINOUS SILENCE:** Artworks by Greig Rasmussen • Until June 30

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **PLATINUM PERCEPTIONS:** Photographs by Allan King; until June 12 • Artworks by members of the Visual Arts Alberta Association • June 17-July 17 • Opening reception: June 17 (7-9:30pm)

**WILDWOOD GALLERY AND STUDIO** 5410-50 St Wildwood, (780-325-3904) • Open: Tue-Sat 11am-5pm, or by appt • Metal, wood, clay sculptures, paintings and furniture • Through June

## LITERARY

**O'MAILLIE'S IRISH PUB AND EATERY** 398 St. Albert Rd • Reading presented by Poet's Ink hosted by Tim Cusack • Sun, June 13 (6pm)

**TUXEDO'S BISTRO** 200 St. Albert Rd • Reading presented by Poet's Ink hosted by Darlene Spong • Thu, June 17 (7pm)

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Jeremy Green; June 11-12 (8:30pm) • Tim Koslo; June 18-19 (8:30pm)

**FARGO'S** 10307-82 Ave (433-4526) • Improv comedy • Every Sun

**JUBILEE AUDITORIUM** (451-8000) • Rich Little • Thu, June 17 (8pm) • Tickets available at TicketMaster

**LEGENDS PUB** 6104 172 St (481-2786) • Comedy, Mondays With Yuk Yuks on Tour

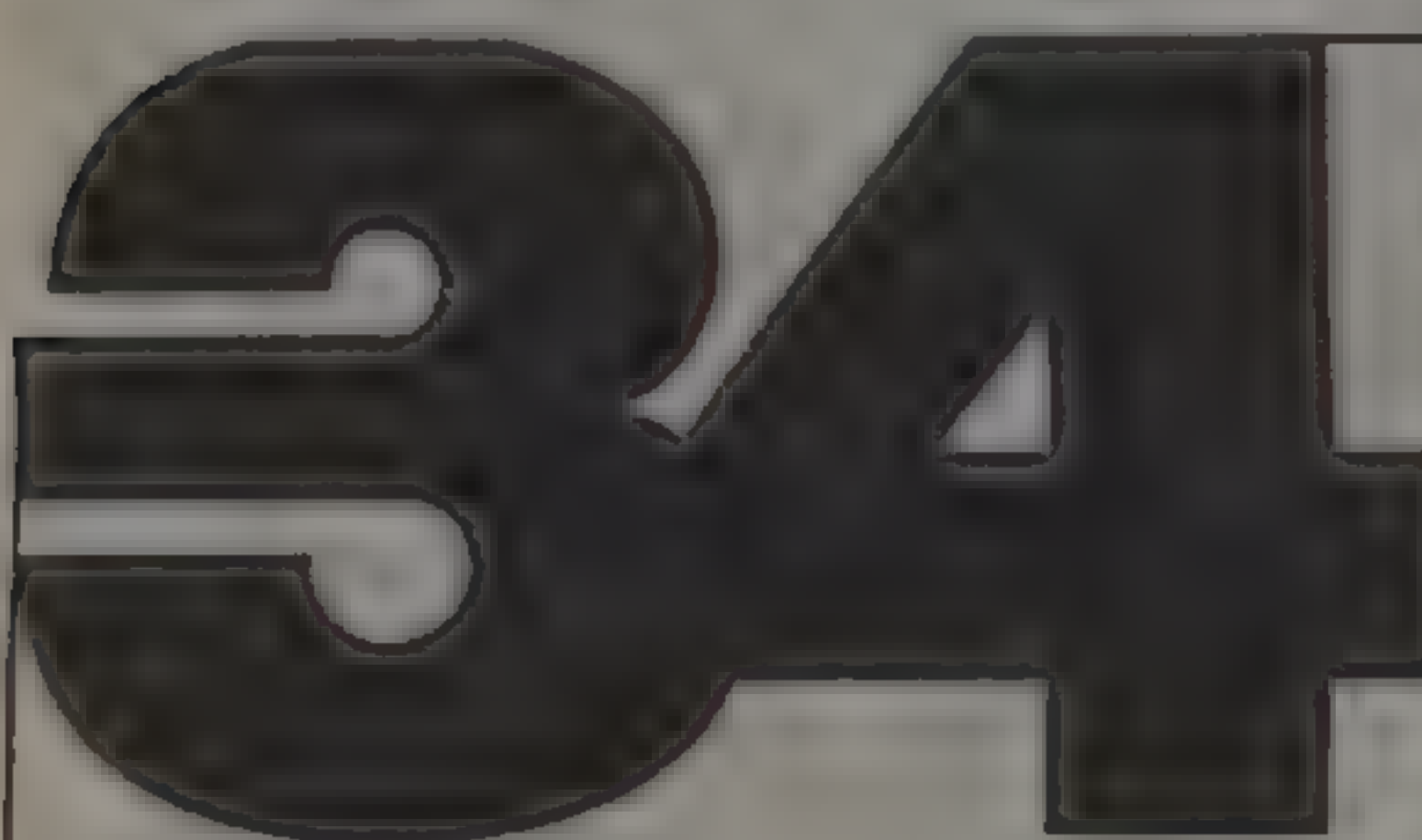
**RED'S WEM** (481-6420) • Hypno Sundays • 9:30pm

**WINSPEAR CENTRE** (428-1414) • **A NIGHT OF IMPROV:** Featuring Greg Proops, Ryan Stiles, Colin Mochrie, Jeff Davic, Chip Esten, Brad Sherwood • June 13, early show: 6pm door, 7pm show; late show: 9pm door, 9:30pm show • \$35.50 and \$42.50 • Tickets available at Winspear box office

## THEATRE

**CAROUSEL** Mayfield Dinner Theatre, Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Rodgers and Hammerstein's tearjerking musical adap

SEE PAGE 59



## MORE REASONS TO ATTEND THE 2004 NATIONAL CAMPUS AND COMMUNITY RADIO CONFERENCE:

**AD WRITING SCIENTISTS PRESENT: AD WRITING • ADVANCED ON-AIR SKILLS TRAINING • ALL GUTS NO GLORY: PRODUCING A RADIO NEWS PROGRAM • ARE YOU READY FOR THE PHONE TO RING? • BEHIND THE SCENES FUNDRAISING • BEGGING AND BRIBING: THE ART OF ON-AIR FUNDRAISING • BOARD OF DIRECTORS FORUM • BUSTING THE GHOST IN THE MACHINE: BASIC REPAIRS AND MAINTENANCE • COPY, PASTE, UNDO: THE ART OF DIGITAL EDITING • DEVELOPING A GOOD RELATIONSHIP WITH YOUR STUDENTS • UNION • GETTING THE BEST FROM VOLUNTEERS • GETTING YOUR FM LICENSE AND THEN... • GRANT WRITING 101: IT'S EASIER THAN YOU THINK • HOW WE SWORE LIKE SAILORS AND NEVER LOST OUR LICENSE: DEALING WITH THE CRTC • MUSIC DIRECTORS FORUM • NEWS DIRECTORS FORUM • PITCHING TO THE CBC/DNTO • PROGRAM MANAGERS FORUM • PROMOTING YOUR STATION • RESEARCHING YOUR MUSIC PROGRAM & ON-AIR SKILLS • SELLING WITHOUT SELLING OUT: ADVERTISING ETHICS • STATION MANAGERS FORUM • STATION SECURITY • STATIONS IN FINANCIAL CRISIS • STATIONS IN ORGANIZATIONAL CRISIS • STAUFFER ON SPORTS • TBA- TO BE ACCESSIBLE • THE BIG PICTURE: PROGRAMMING YOUR STATION • THE TECHNICAL REQUIREMENTS OF A LIVE FEED BROADCAST • TRACKING AND CHARTS-CMS & EARSNOT • VOLUNTEER COORDINATORS FORUM • VOLUNTEER MUSIC PROGRAMMERS FORUM • VOLUNTEER NEWS PRODUCERS FORUM • WE HAVE WAYS OF MAKING YOU TALK: EFFECTIVE INTERVIEWING • WRITING FOR RADIO**

**JUNE 27 TO JULY 04**

**FOR MORE INFORMATION GO TO WWW.CJSR.COM/NCRC OR CALL 492-CJSR EXT. 226**



**THEATRE** Molnar's play *Lilom*, about an irreverent carnival barker who is allowed to return to the island for one day and try to repair the lives of the islanders and the teenaged daughter he left behind • Tickets available at Mayfield Dinner Theatre • Office

**IMPROV** Varscona Theatre, 10329-83 Ave (448-8666) • Long-form improvisational sketches performed for one day and try to repair the lives of the islanders and the teenaged daughter he left behind • Tickets available at Mayfield Dinner Theatre • Office

**LOVE** Catalyst Theatre, 8529 Gateway Blvd (431-1750) • An unusual new blend of theatrical art and music co-created by playwright/composer Jonathan Christenson and director Brette Gerecke • Until June 12 (8pm), addition on Sat, June 12 (4pm) • \$21 (adult)/\$16 (youth) • Tickets available at Catalyst Theatre

**MAGNETIC NORTH THEATRE FESTIVAL** Various venues throughout Edmonton (420-1757/492-8000) • June 19 • A showcase of 11 acclaimed theatrical productions from across Canada, as well as staged readings, workshops and panel discussions of arts and culture issues with some of Canada's most notable creative personalities • **Rice Theatre (The Citadel):** Directed by Morris Panych (until June 13, 8pm); **BRILLIANT** The Blinding Enlightenment of Nikola Tesla by the Electric Company (June 15-19, 8pm) • **Varscona Theatre:** *The Adventures of Ali and Ali and the Axes of the World* (June 10-11, 8pm); *Temping Providence* by Robert M. Lewis (June 16-18, 8pm; June 19, 3pm and 8pm) • **Timms Centre for the Arts (Second Playing Space):** *Lauchie, Liza and Rory* by Sheldon Currie (June 11-14, 8pm, June 13, 3pm); *Through the Eyes by Dr. Bruck* (June 16-18, 8pm; June 19, 3pm and 8pm) • **Timms Centre for the Arts (Mainstage):** *Danish Play* by Sonia Mills (June 10-11, 8pm; June 12, 3pm and 8pm); *Ernestine Shuswap Gets Her Trout* by Thomson Highway (June 14-18, 8pm) • **Catalyst Theatre:** *I, Chudista* by Kristen Thomson (June 15-18, 8pm; June 19, 3pm and 8pm) • **Arts Barns:** *Dear Thérèse* by Théâtre de l'Oeil (June 13, 3pm; June 14, 3pm; June 15, 10am and 1pm; June 16, 10am); *Is Inferno* by the Daredevil Opera Company (June 10am; June 18, 10am and 7pm; June 19, 11am and 3pm) • For a full schedule of events, see [www.magneticnorthfestival.ca](http://www.magneticnorthfestival.ca) • Tickets available at TIX on the Square

**WESTFEST 2004** Various venues throughout Edmonton (453-2440) • The latest edition of Theatre West's annual multidisciplinary arts festival, featuring visual art, music, film and readings and full productions of new plays by young, emerging artists • Until June 13 • Tickets available at Roxy Theatre box office

**TEAM'S ELEVEN AND A HALF** Celebrations Dinner Theatre, Oasis Entertainment Hotel, 13103 Fort Rd (933-9339) • Charming criminal Harry Ocean reunites old gang of bumbling thieves in order to pull off a heist in this musical spoof of the film *Ocean's 11* • Until Aug. 7 • \$34.95-\$49.95 • For tickets, call 448-9339

**SECRET SPACES: THE BUS PROJECT** Bus, leaving from Northeast corner of the TransAlta Arts Barns, 100th Ave Blvd, 84 Ave (477-5955/420-1750) • Presented by Workshop West Theatre • Ron Jenkins directs Robert Corness, Cathy Derkach, Chris Bender, Dave Horak Maralyn Ryan and Bridget Ryan in this unusual theatrical experience, in which the performers travel around Edmonton on a bus in order to witness new site-specific short plays by Ken Brown, Mary Chan, Beth Graham, Mielko Ouchi and Cathleen O'Connell • Until June 13 • \$25 • Tickets available at Workshop West, TIX on the Square

**THE SOPHISTICATED SOUNDS OF SONDHEIM** Varscona Theatre, Jubilee Auditorium (420-1757/451-5000) • Presented by Edmonton Musical Theatre • Songs from *Gypsy*, *Company*, *Sweeney Todd*, *Into the Woods* and *A Funny Thing Happened on the Way to the Forum* are featured in this tribute to the famously witty Broadway composer and lyricist Stephen Sondheim, written and hosted by Colin Maclean • June 17-19, 22-26 (8pm) • Opening night gala and silent auction June 17 (8pm) • \$20 • Tickets available at TicketMaster

**STROUTS 2004 NEW PLAY FESTIVAL FOR KIDS** Stanley Milner Library Theatre, (439-3905/420-1757) • Caroline Howarth directs Patricia Darbasie, Anne-Marie Felicitas, Ian Leung and Jana O'Connor in four short children's plays by local playwrights Chris Douglas, Beth Graham and Daniela Vlakalic, Jared Munaga-Turnbull and Jan Taylor • June 19-20 (8pm) • \$10 (adult/teens)/\$7 (child 12 and under)/\$20 (family)/free (kids 2 and under) • Tickets available at TIX on the Square, door

**SURF'S UP!** Jubilations Dinner Theatre, (484-2424) • Affectionate, song-filled parody of the Frankie Avalon/Annette Funicello "beach party" movies of the 1960s set on Bongo Beach at the secluded tip of the North Saskatchewan River • Until June 20

**SURVIVAL: THE IMPROVISATOIN GAME** Third Floor, 11516-103 St (424-6304) • Live, competitive improvisational comedy with "an element of danger" • June 17 and 24 (9-11pm) • \$5 (door)

**THEATRESPORTS** Varscona Theatre, 10329-83 Ave (484-8666) • Presented by Rapid Fire Theatre • Improvisers create sketches on the spot • Audience suggestions, and have the results judged by a team of heartless judges • Every Fri (8pm) • Tickets available by phone

# EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to [lists@vue.ab.ca](mailto:lists@vue.ab.ca). Deadline is Friday at 3pm

## CLUBS/LECTURES

**ACTION FOR HEALTHY COMMUNITIES** St. Faith's Anglican Church, 11725-93 St (944-4687) • Edmonton Healthcare Citizenship Society meeting • 15 June (5pm)

**ALL ABOARD BREAKFAST** Fort Edmonton Park (496-8787/496-2925) • Talk about the history of the railway in Edmonton • Sat, June 12 (87-9:30am) • \$17 (adult) • Pre-register

**BEHIND THE SCENES WITH OUR CATS** Valley Zoo (496-2925) • Talk and feeding • Thu, June 10 (6:30-8pm) • \$17 (adult) • Pre-register

**CULTIVATING LOVING KINDNESS THROUGH MEDITATION** Jasper Activity Centre, Jasper (484-8646) • Lecture presented by Tibetan monk Kushok Lobsang Dhamchoe • June 11 (7:30pm) • \$15 (door)

**ECO-SOLAR HOME TOUR** Various locations throughout Edmonton and surrounding area • Tour of homes and buildings that display practical examples of renewable energy (solar, wind, geothermal), energy security, energy efficiency and low emission technologies • Sat, June 12 (noon-4pm) • Free • [www.ecosolar.ca](http://www.ecosolar.ca)

**EDMONTON POLICE COMMUNITY MEETING** Heritage Room, City Hall, 99 St, 102A Ave • Forum on the public complaint mechanism • Fri, June 16 (3pm) • Free

**EDMONTON PLANNING AND DEVELOPMENT DEPARTMENT** • **Heritage Mall**, 2323-111 St (496-6055) Public meeting to discuss the proposed redevelopment of the former Heritage Mall property; Wed, June 16 (7-9pm) • **Riverdale Elementary School**, 8901-101 Ave (496-6095) Public meeting on the proposal to develop the former Riverdale EPCOR Substation as a Paddling centre; Mon, June 14 (7pm) • **Best Western Westwood Inn**, 18035 Stony Plain Rd (496-6110) Public meeting/workshop to develop a vision for the West End Corridor along Stony Plain Road from 231 Street to Anthony Henday Drive facilitated by Manasc Isaac Architects; Wed, June 16 (7-9:30pm) • **Hazeldean Elementary School**, 6715-97 St (496-6055) Open house (6pm-7:30pm) and public meeting (7:30-9pm) to discuss the proposed amendment to the Zoning Bylaw, Hazeldean Neighbourhood, Ward 4; Tue, June 15 (6pm-9pm)

**EDMONTON STRATHCONA FEDERAL ELECTION** • **ALL-CANDIDATES FORUM** Knox Metropolitan Church, 8307-109 St (433-6913) • Forum, organized by the Social Justice Committee of Westwood Unitarian Congregation, presenting candidates Malcolm Azania (New Democrats), Debby Carlson (Liberals), Kevan Hunter (Marxist-Leninist), Rahim Jaffer (Conservatives), Cameron Wakefield (Greens) • June 17 (7:30pm)

**ENVIRONMENTAL ENRICHMENT** Valley Zoo, 13315 Buena Vista Rd (496-2925) • An insider's view of a zookeeper's work • Sat, June 12 (10am-noon) • \$15 (adult) • Pre-register

**GRIEF INFORMATION SESSION: MEN GRIEVING** Park Memorial Reception Centre, 11015-101 St • Discussion presented by Carol Kodish-Butt • Sat, June 19 (10am-11:15am) • Free

**KASHALA TASHI LING TIBETAN BUDDHIST MEDITATION SOCIETY** 10762 Whyte Ave (437-3688) • Lojong (Mind Training) Tape series meeting every Wed (7:30pm)

**OPERA ENLIGHTENMENT LECTURE SERIES** (420-1757) • Part of the Canadian Vocal Arts Festival, hosted by Morris Madura • June 13 (3-5pm) • \$10 (adult)/\$7.50 (student/senior) • Tickets available at TIX on the Square

**SHIFTING GEARS: SUSTAINABLE MOBILITY FOR**

**WESTERN MUNICIPALITIES** (439-3160) • Conference presented by the Sierra Club featuring lectures, interactive sessions, keynote addresses and displays • June 16-17

**SUMMER MEDITATION RETREAT IN THE ROCKIES** Tekarra Lodge, Jasper (484-8646) • Presented by Gaden Samten Ling Tibetan Buddhist Meditation Society • June 11-13

**T.A.L.E.S. EDMONTON** (433-2932) • Storytelling Invitation: every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

**THE TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING** 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation with Kushok Dhamchoe of Namgyal Monastery in India • Every Tues (7-9pm); beginners • Every Wed (7-9pm) and Sun (11am-1pm): advanced

**UPWARD BOUND TOASTMASTERS** Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Weekly meeting about public speaking, and how to improve your communication and leadership skills

**THE VIOLATION OF INNOCENCE-HOW CULTS ABUSE CHILDREN** U of A Conference Centre (452-1830) • Conference Understanding Cults and Other Charismatic Groups presented by the American Family Foundation with the Edmonton Society Against Mind Abuse (1985) • June 11-12 • Pre-register

**WASKAHEGAN TRAIL ASSOCIATION** • **Bonnie Doon Recycle**, 85 St, 85 Ave (455-0130) Free guided hike, approx. 10 km at Killeen Ponds; Sun, June 13 (9am) • **Superstore** 175 St, Stony Plain Rd (968-2504) Free guided hike, approx. 10km at Wabamum Lake; Sat, June 19 (9am) • **Abbottsfeld Mall**, McDonalds, 30 St, 118 Ave (417-3254) Free guided hike, approx. 10km at Trappers Lake; Sun, June 20 (9am) • **Southgate Mall**, Southeast corner, 111 St, Whitemud Dr (968-2504) Free guided hike, approx. 11km at Gwynne; Sun, June 27 (9am)

**QUEER LISTINGS**

**AXIOS** (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDY'S NITE CLUB** 117258 Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every Mon: Free pool. Djs Arrow Chaser, Jeffy Pop, Code Red • No membership needed

**DIGNITY EDMONTON** (482-6845) • Support community for lesbigay Catholics and friends

**DOWN UNDER** 12224 Jasper Ave (482-7960) • Steam bath

**EDMONTON PRIDE WEEK** • **Pride Parade:** North of Jasper Ave on 111 St down Jasper Ave to 118 St, ending at the Oliver Arena, 103 Ave; Gay Pride Week parade followed by the Post Parade Festival and ERBA Business Fair; Sat, June 19 (2pm) • **Unity Dance:** Alberta Avenue Hall, 9210-118 Ave (420-1757); Sat, June 19 (9pm); \$10; tickets available at TIX on the Square, door • **Annual Pride Award Ceremony and Photo Display:** City Hall, City Room; Awards Ceremony: June 18 (7-8:30pm); Display: June 18-26

**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

**GAY MEN'S OUTREACH CREW (GMO)** 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

**HIV NETWORK OF EDMONTON SOCIETY** 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counseling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**ICARE** 702A, 10242-105 St (448-1768) • [www.icarealberta.org](http://www.icarealberta.org) • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

**INSIDE/OUT** U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kris Wells ([kwells@ualberta.ca](mailto:kwells@ualberta.ca)) or Marjone Wonham ([rmwonham@ualberta.ca](mailto:rmwonham@ualberta.ca)) for info • [www.ualberta.ca/~cled/eps/AgapeVerdana.htm](http://www.ualberta.ca/~cled/eps/AgapeVerdana.htm)

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Cameau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

**LIVING POSITIVE** [www.connect.ab.ca/livepos](http://www.connect.ab.ca/livepos) (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling • Daily drop-in

**LUTHERANS CONCERNED** [www.lcna.org](http://www.lcna.org) (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

**MAKING WAVES SWIMMING CLUB** [www.geocities.com/makingwaves\\_edm](http://www.geocities.com/makingwaves_edm) • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** (429-2321) • Weekly non-denominational church services

**OUT IS IN** (492-0767) • A youth arts project about GLBT issues, and addressing homophobia in schools and in the community • For more info [www.ualberta.ca/~outsin](http://www.ualberta.ca/~outsin) or [outsin@ualberta.ca](mailto:outsin@ualberta.ca)

**PFLAG** GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

**POLICE LIAISON COMMITTEE** (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

**PRIME TIMERS** (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Hot Butt Contest (8pm-midnight) with DJ Janny • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • FRI: **Upstairs:** Euro Blitz: New European music with DJ Outtawak, DJ Jazzy and male stripper **Downstairs:** female stripper • SAT: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy, new music with DJ Dan and Mike **Downstairs:** Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash; every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP**

[egret@hotmail.com](mailto:egret@hotmail.com) • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every Sun-Tue (7-12am): karaoke with Tuzzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arrow Chaser • No membership needed

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • [www.youth.tripod.com/yuy](http://www.youth.tripod.com/yuy) • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

**SPECIAL EVENTS**

**ALL ABOUT US** Stanley A. Milner Library, Centre for Reading and the Arts, Sir Winston Churchill Sq (496-7963) • Reading by members of the Minerva advanced creative writing class • June 10 (1:30pm)

**ANTIQUES AND COLLECTIBLES SHOW AND SALE** Stony Plain Centennial Arena, 5300-52 St, Stony Plain (963-2777) • Fundraiser presented by the Multicultural Heritage Centre • June 18-20 (Fri, 5-9pm; Sat-Sun 9am-5pm) • \$3/free (children 12 and under)

**BLOOM** Arden Theatre, 5 St. Anne St, St. Albert (459-1528) • Film adaptation of Ulysses by James Joyce followed by reception with performance by Paddy Canuck • Fundraiser for the Musee Heritage Museum • June 16 (7:30pm)

**CANADIAN VOCAL ARTS FESTIVAL** Various venues (420-1757) • Presented by Opera Nuova • Until June 20 • Passes for the entire event (not including the Ambassador Concert) \$95 (adult)/\$55 (student/senior) • Tickets available at TIX on the Square

**EDMONTON OPERA'S 9TH ANNUAL GOLF CLASSIC** Northern Bear Golf Club (424-4040, ext. 233) • The golf round followed by a barbecue dinner with prizes and a live auction • June 16 • Proceeds raised support programming for Edmonton Opera

**GHOST TOURS** Rescuer Statue, next to the Walterdale Playhouse, 10322-83 Ave (469-3187) • A Ghostly walk through Old Strathcona, Hear stories about ghosts hauntings and the unknown • June 14-Aug. 11, Mon-Thu (9pm) • \$5 each

**GREEKFEST** 10831-124 St (903-2013) • Experience Greek food, music, dancing and marketplace • Sat, June 12 (10am-6pm festival, 9:30pm dance) • \$10

**HEART BEAT** Foote Field, U of A Campus, 11601-68 Ave (471-806) • Help raise funds for the Northern Alberta Cardiac Rehabilitation program at the Glenrose • Sun, June 13 (8am registration, 10:45 awards) • [www.capitalhealth.ca/conferences&events](http://www.capitalhealth.ca/conferences&events)

**HISTORY ROAD** Reynolds-Alberta Museum, Wetaskiwin (780-361-1351) • Car show, a display of vehicles spanning more than a century • June 12-13 (8am door) • \$9 (adult)/\$7 (senior)/\$5 (youth, 7-17 years old)/\$25 (family)

**NATIONAL ABORIGINAL DAY KICK-OFF** City Hall (496-4936) • June 18 (noon-2pm)

**NORTH COUNTRY FAIR** Jossard (780-988-3258) • June 18-20 • \$75 (adult adv)/\$95 (adult gate)/\$50 (youth/senior/student adv)/\$50 (youth/senior/student gate) • Tickets available at Earth's General Store until June 17 • [www.northcountryfair.ab.ca](http://www.northcountryfair.ab.ca)

**VOICE FOR ANIMALS** Stanley A. Milner Library, Rm 7, 6 Floor (490-0905) • Screening of *The Witness and Peaceable Kingdom* • Sat, June 12 (12:30pm door, 1pm film) • Free

**WATER SHOW** Kinsmen Sports Centre (488-0982) • Olympic-bound athletes perform their games routines with music by the Cosmopolitan Music Society • June 10 (7pm) • \$10



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A SUCCESS







## free will astrology

By ROB BREZSNY

### ARIES Mar 21 - Apr 18

While living in Manhattan in the 1950s, avant-garde composer John Cage felt beleaguered by the omnipresence of radio sound. Rather than piss and moan, he wrote a musical piece that featured several radios tuned to different frequencies. After that, he was always able to respond to street radio noise with a pleasant sense of "They're playing my song." According to my reading of the astrological omens, Aries, this is a perfect strategy for you to borrow in the coming week. Turn something that bothers you into something that comforts you, enhances you, or both. (Thanks to Ruby for inspiring this horoscope.)

### TAURUS Apr 20 - May 20

One of my readers, Elizabeth Whitsage, told me a story of when she was working at Disneyland selling mouse-eared balloons. Every so often a mother, father and young son would come up to her, the parents asking in enthusiastic voices "What colour do you want?" and the son answering "Pink!" One parent, usually the father, would recoil in horror and say something like, "No, son, don't you want red or blue?" But before the child could reply,

Elizabeth would whip a pink balloon out of the bunch and wrap its string around his wrist. Then she'd smile and say to the dad, "That'll be one dollar, please." Keep this story uppermost in your mind during the week ahead, Taurus. Make sure that you always get and always give your personal equivalent of the pink balloon.

### GEMINI May 21 - June 20

From an astrological perspective, last January wasn't an ideal time to make New Year's resolutions. I'd be surprised if you kept any of the promises you made back then. On the other hand, now is a perfect moment to make New Year's-type resolutions. Here are a few free samples to inspire you. (1) "I resolve to seek out conversations that are so intense and interesting that I lose track of time." (2) "While in the throes of road rage, I resolve to howl like a wolf." (3) "I resolve to unashamedly pray for cash, enjoy how messy my room is and sing along loudly with the Muzak in public places."

### CANCER June 21 - July 22

Jean-Dominique Bauby was a 43-year-old editor when he suffered an unusual stroke. Though his brain remained undamaged, his entire body was paralyzed except for his left eye. Slowly he learned to communicate in code by blinking, and over the next two years he dictated a memoir. Feeling as if he were trapped in a diving bell, but with his imagination as free as a butterfly, he called his book *The Diving Bell and the Butterfly*. Critics have described it as "inspirational" and "a jewel." Bauby is your role model during this last difficult phase of your yearly cycle, Cancerian. Though you won't suffer from any physical affliction, your psychic turmoil may make you feel imprisoned and inaccessible. And yet I promise you that you can find a way

to liberate your mind and convey luminous truths to the people who matter.

### LEO July 23 - Aug 22

I don't know if you're the type of person who enjoys trance-dancing half-undressed till 4 a.m. at bacchanalian parties, then prowling the early morning streets barking at the moon and singing songs from Broadway musicals with loony companions until you end up playing strip poker outside an all-night diner as the sun comes up. But if you are that type of person, this will be a perfect week to indulge your inclinations. If you're not, please find an equivalent adventure that you're comfortable with. 'Tis the season to be rowdy.

### VIRGO Aug 23 - Sept 22

I propose that you drink a toast to Virgo actress Sophia Loren, who has been in 100 movies during her long career. To do so may help you take maximum advantage of this phase of your astrological cycle, when your instinct for creating abundance and longevity is at a peak. Are you game? Say this: "May the spirit of Sophia Loren come to me in my dreams and reveal her secret of enduring success." I suggest you also visualize Loren's 40th birthday, when her husband gave her a custom-made, 14-karat-gold toilet seat. Then drink a toast to yourself, saying: "As compensation for all the times that fate has kicked my ass over the years, may I now receive a reward that's as luxurious as Sophia Loren's magic toilet seat."

### LIBRA Sept 23 - Oct 22

This is a perfect time to translate your recent inner changes into a visible form. If you're an artist, start work on a masterpiece

that reflects your fresh insights. If you're a businessperson, dream up novel approaches to making money from doing what you love. If you're a politician, get yourself a new spin doctor. If you're between gigs, experiment with your physical appearance. However you do it, Libra, show the world vivid evidence of how you've transformed.

### SCORPIO Oct 23 - Nov 21

Aeschylus, the seminal playwright of ancient Greece, wrote more than 90 plays, but most did not survive the ravages of time. The evidence for his renown has consisted of just seven works. Recently, however, archaeologists have discovered an eighth, *Achilles*. It was on a papyrus scroll stuffed inside an Egyptian mummy. This summer, a theater company in Cyprus will stage the play for the first time in over 2,000 years. I urge you Scorpios to be alert for ways this story can serve as a metaphor for your personal quest in the near future. What old but dynamic parts of your life have been all but lost? How can you regain access to them and make them work for you now?

### SAGITTARIUS Nov 22 - Dec 21

Colour psychologists say that red stimulates emotional intensity. It can raise the temperature of love and awaken feelings that have been subconscious or dormant. Given the rich potentials for deepening intimacy that are now available, you may therefore want to add more red to your apparel and environment. On the other hand, be aware that red can cloud objectivity and make negotiations more jarring. Since you and your partners will probably want to agree on some common goals, you should include calming blue in the mix. Not too much, though: an excess of blue can cause a chill.

### CAPRICORN Dec 22 - Jan 18

My analysis of the cosmic omens suggests that you have one major assignment this week, Capricorn: to kill germs. I'm referring to both the physical and psychic vermin of those tiny invaders. There'll be more of them than usual trying to mess with you. As a public service, I'll remind you of the factors that are most effective in zapping pests of all kinds: hot soapy water, fresh air, sunshine, orgasms and tears.

### AQUARIUS Jan 20 - Feb 18

It's the perfect moment to ask you a question I've been thinking about posing for a long time, so here goes. I'd like to know if you're willing to push hard to get better, improve your attitude, grow your devotion to the truth, fuel your commitment to beauty, refine your emotions, hone your dreams, face your shadow, cure your ignorance and soften your heart—even as you pledge to always accept yourself for exactly who you are with all your so-called imperfections, never demeaning the present moment by comparing it to an idealized past or future. Well? Are you?

### PISCES Feb 19 - Mar 20

"More good has been launched by millions of people from kitchen tables than any other platform in the land," says populist writer Jim Hightower, as quoted in *Orion* magazine. I hope you take his words to heart, Pisces. Even if your power spot is normally in an office or store or art studio, this week it will be at your kitchen table. Even if you normally like to brainstorm with your allies at restaurants or bars or on long walks, this week you should gather them at your kitchen table. The dreams and schemes you hatch there in the coming days could change the course of history. ☺

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Antique Oak Drafting Table. Unique artifact  
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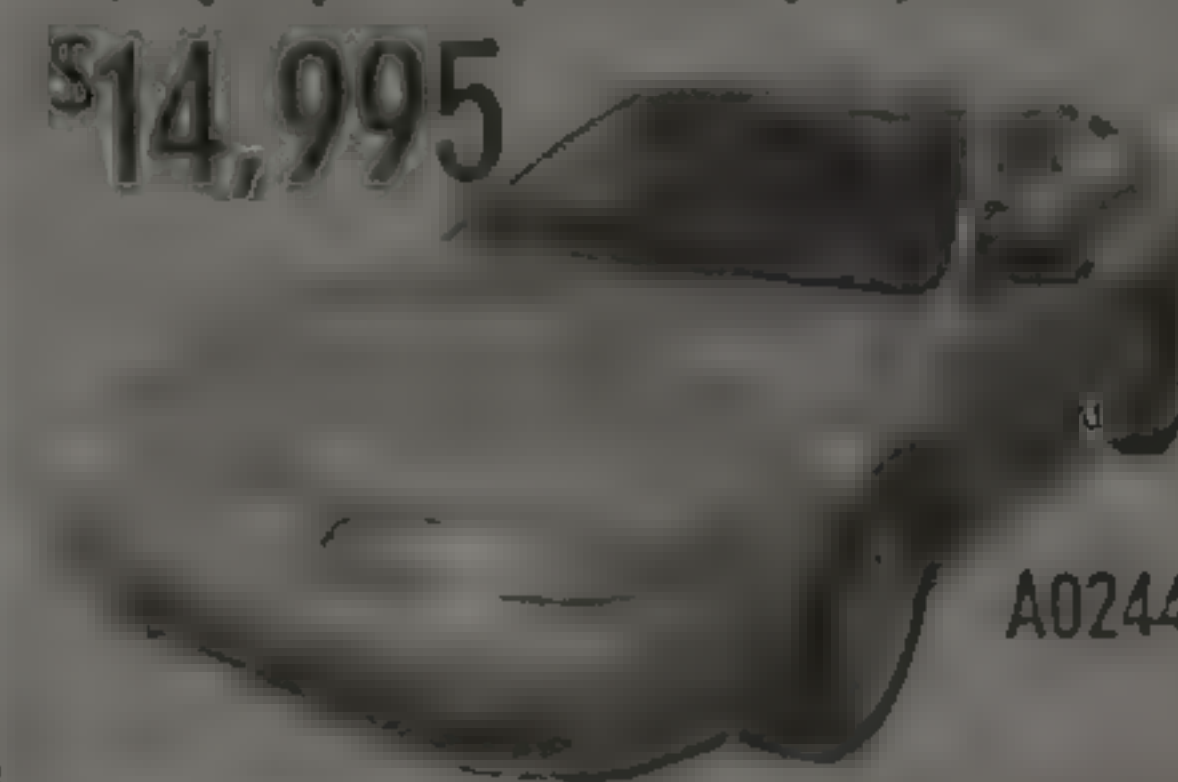
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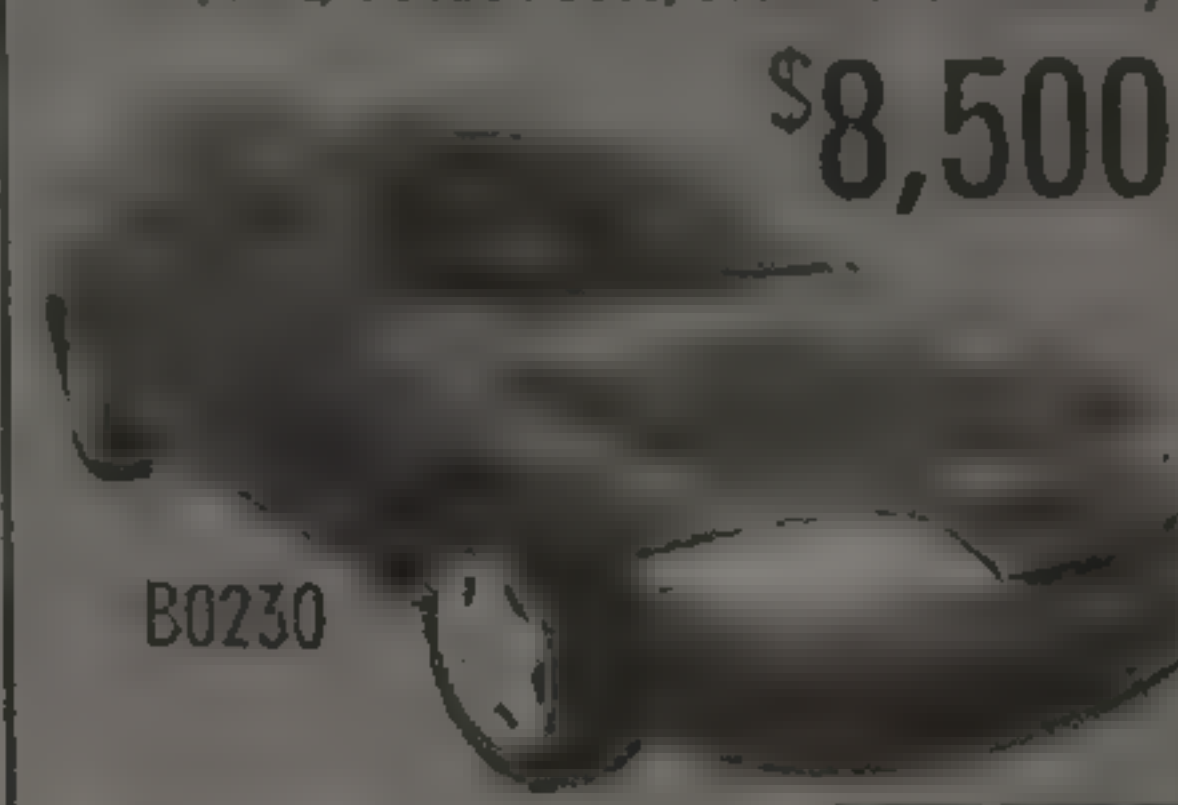
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 \$1,500 monthly part-time or \$2,000-\$4,500 full time.  
 1-888-749-0849.

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 Meet the stars, tend the bars and bring us any  
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 Application forms available at starlitteroom.ca.  
 Drop completed forms and resumes at 10030-  
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 Amy lost 12lbs in 2 wks.  
 Call Brent at (780) 997-6464.

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**MASTERPIECE PAINTING**  
 Interior/Exterior. Ceilings, specialty paints i.e.  
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To the lovely tall lady driving the Santa Fe parked  
 next to me at Sears Bonnie Doon Garden Centre  
 Victoria Day afternoon. You were very charming &  
 friendly as we waited in line. I was unusually tongue-  
 tied-tethered, all sorts on my mind-my apologies. I  
 would enjoy meeting you again. Later? Dinner? Or  
 some help in your garden? I would be honoured to  
 make your acquaintance rpz375@telus.net

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 Responsible, quiet, non-smoker. All ams.  
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## special events

**REV. D. KAYE TAPATRICK-WELCOME HOME  
 PARTY.** Fri, June 18, 7-10pm. North Glenora  
 Community Hall, 13535-109A Ave. \$20 (door),  
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 ets now. callingrevk@shaw.ca or ph 454-7907.

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Attention jewellery artists. Bench for rent in  
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 Beach volleyball, ultimate, soccer, flag football,  
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Artist seeking very attractive fem 18-30yrs. to sit  
 for photo studies for paintings. Tattoos, piercing  
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**Networks New Media** is searching for artists to  
 display their work within the café. Contact Angie  
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**Voice for Animals Society** is holding a silent art  
 auction at The Palace, 3223 Parsons Rd on June  
 30, 7pm. Donations/submissions of artworks  
 from artists would be greatly appreciated.  
 If interested please phone 490-0905 or  
 e-mail: [info@v4a.org](mailto:info@v4a.org)

**GET YOUR ART ON! Harcourt House Arts  
 Centre** seeks participants for its 2nd annual  
**Drawing in Stride** event-a drawing and walking  
 fundraiser to take place on June 26, 2004, begin-  
 ning at 10am. To register call 426-4180 or  
 e-m: [harcourt@telusplanet.net](mailto:harcourt@telusplanet.net)

**Artists paint on site.** Free on weekends. Just  
 bring your easel and supplies. **Red Strap Market**,  
 10305-97 St, 497-2211.

**Medieval Days vignettes free to a good home.**  
 Call Ken 922-8055 or Karen 922-5412.

**Stride Gallery** accepting submissions for the +15  
**Window Project.** Deadline: June 30. For info  
[www.stride.ab.ca](http://www.stride.ab.ca) or ph 403-262-8507.

**GET YOUR ART ON! Harcourt House Arts Centre**  
 seeks participants for the 2nd annual **Drawing in  
 Stride.** A drawing and walking fundraising event to  
 take place on June 26, 2004. Register: Ph Jen 426-  
 4180/e-m: [harcourt@telusplanet.net](mailto:harcourt@telusplanet.net)

**Wanted: One male and one female actor** for an  
 upcoming **Fringe play.** Age range: around 25 to  
 30. For more info phone 434-5261.

**Volunteers needed for national theatre festival**  
 June 9-19. Call Cathy at Magnetic North Theatre  
 Festival 492-8802. [www.magneticnorthfestival.ca](http://www.magneticnorthfestival.ca)

**SCREENWRITERS circle.** First Tues of ea. Month  
 @ 7:30pm. Call 429-1671 or visit FAVA.ca

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 line Aug. 31. Info: Tallahassee Writers Association  
[www.twaonline.org](http://www.twaonline.org)

## musicians

**ROCK FIGHT! July 1, Festival Place.** Showcase  
 of eight local bands. Teens/young adults who  
 have a band call Barret 464-2852 for info.

**Looking for a lead singer and bassist.** Metal alt  
 band. Must be able to tour. Ph 604-5388.

Lead guitarist seeks F/T band, any style.  
 Ph: 466-5513/439-9552.

Est. orig. rock band seeks **pro lead guitar player**  
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**WANTED KEYS:** Est. reg. gigging, prog. hard rock  
 band looking for Keyboard player. (780)918-2064  
[darksand5000@hotmail.com](mailto:darksand5000@hotmail.com)

**FOLK GUITARIST NEEDED** for tribute show in  
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 ment-event based approach that can help signifi-  
 cantly. [fundraiser@musicale.ca](mailto:fundraiser@musicale.ca)

**Musicale needs female singers** for "One Voice"  
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**Guitarist Wanted** 18+ w/vocals for collaboration  
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 No drugs. [zzyp19@hotmail.com](mailto:zzyp19@hotmail.com)

**Wanted: Exp bassist/vocalist** (gigs, rec.) Grasp of  
 styles, able to travel some wkends. Have pro  
 gear, current image, sense of humour. No subst.  
 abusers, pros only. Ph Matt 708-405-2591

**Musicians needed for studio recordings.**  
 Ph 429-2262.

## volunteers

**Sound & Fury Theatre** seeks committed and  
 enthusiastic board members and  
 volunteers. Call Sheila at 433-4999 or visit  
[www.soundandfury.ca](http://www.soundandfury.ca)

**The River City Shakespeare Festival,**  
 June 24-July 18, seeks volunteers. Ph Sarah @  
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# alt sex column

By ANDREA NEMERSON

## Of pouches, couches and ouches

Dear Andrea:

You once ran from a letter from "Stretch," who was interested in stretching his scrotum. As someone with naturally occurring low-hangers, let me just say they seem to have minds of their own, finding their ways into the most unexpected places. A playful smack on the ass from my boyfriend can leave me writhing in agony. Even sitting can be risky. I don't see any advantage to having low-hangers, unless of course Stretch finds them aesthetically more pleasing than more traditional balls.

Love, Too Stretchy

Dear Too:

Come to think of it, people who write in for ball-stretching advice rarely mention why they'd want to do such a thing. While many, I assume, are seeking sensations having something to do with gravity, drag and, um, wind resistance, I'd file permanent scrotum-stretching in the same drawer as all the other piercings, dilations and bifurcations. They are varyingly extreme expressions of the human yearning for self-transformation. While most people are content with, say, colouring their hair, decorating their skin or acquiring an annoying faux-British accent, others feel driven to use their bodies as a plastic medium. While I agree with you that altering a particularly vital and vulnerable body part to swing ever more freely in the breeze seems ill-advised, it is not particularly surprising.

So, what is surprising? How about gord.com? I'd never seen it myself until last week when I was hanging out with the usual band of geeky freaks, plus some new ones with new freakinesses to share. (At some point in these evenings someone inevitably pulls out a laptop and it's time for show and tell: pervertversion!) This site is dedicated to human transformation into... furniture. That's right, chesterfield fetishists. Breakfront freaks. Okay, I exaggerate—tables and chairs are more common inspirations, but there are also numerous ceiling fixtures and a human lawn sprinkler. You can, apparently, make a lawn sprinkler out of nothing but a girl, a rubber suit, some tubing and—oh, never mind. I can't describe it. You'll have to go look for yourself.

Love, Andrea

Dear Andrea:

I think I have a crazy foot fetish. I love it when a woman gives me a back massage with her feet. I like it when a woman knees/kicks me in the balls and I fall to my knees in pain at her feet. I reckon I'd would probably love it if a woman continuously kneed/kicked me in the balls until I surrendered. What's wrong with me?

Love, Kick Me

Dear Kick:

Eh, nothing much. You're a run-of-the-mill kinky foot-fetishizing ball-kickie male submissive. Join the pack.

Getting groin-kicked is surprisingly common fantasy material, although perhaps unsurprisingly, few guys really wish to act out the full-contact version. Many men, for instance, are willing to pay a well-shod woman to sorta kick them in the balls. Of course, there are people who wish to go all the way—there always are.

Compared to them you are hardly weird at all. What you might be, though, is unfulfilled. While there are numerous "goddesses" and the like willing to pop you one in the nuts, most will charge you stiffly for the privilege. If you can afford it, great. Otherwise, there are of course fine consumer products available from places like—you guessed it—www.groinkick.com.

There are reasons besides money why many men would rather dream of being groin-kicked than actually experience it—the main one being that it hurts. Plus, it can cause permanent damage. Do be careful.

Love, Andrea

Dear Andrea:

I used to kick (and knee) my brother is his testicles a lot (I still do sometimes) He thinks that he can no longer have kids. Is this true? Can a guy be unable to have kids from being kicked in the testicles?

Love, Balls-Busting Sis

Dear Sis:

You still do this? What the hell for? Do you think it's funny?

That wasn't a rhetorical question—I really do hear quite often from men who find that women think kicking them in the balls is funny. As I've written before, it seems to have some sort of pseudo-feminist, "get back at 'em and get 'em good" kind of component, but you know what? It's not political, and it's not funny. It's just loutish, stupid and mean.

It's unlikely but possible that your brother has been rendered infertile by your mistreatment, especially if both testicles are badly damaged. He ought to have his balls examined, and—if he's been allowing you to beat him up all these years—perhaps you both ought to have your heads looked at too.

Love, Andrea ☺

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at [andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com).

Easter Seals March of Dimes.

Volunteers wanted for the Edmonton Klondike Days Association. Ph: Karen, volunteer coordinator 423-2822, ext. 21.

Musée Héritage Museum need a volunteer to help with collections inventory (spring/summer). Ph Ann Ramsden 459-1529 for info.

Edmonton Pride Week Society (EPWS) seeking volunteers for our Pride Festival events June 18-27 Call Lance at 469-2038 or L.D.A@telus.net to register yourself or your group.

Volunteers needed: The Devonshire Care Centre looking for people to volunteer with our residents, bistro and gift shop. Opportunities in recreation, OT/PT, nursing Ph 666-8050 ext 3200.

HELP A REFUGEE FIT IN: Help someone new be someone welcome. Become a Host Friend volunteer to a newcomer in Canada. No second language required, not a live-in program. Ph the Host Program at 424-3545.

Musée Héritage Museum need help with installation and takedown of exhibits, and ongoing research. Ph Jean Leebody at 459-1528 for info.

Community Justice Ministries, is looking for anyone over 18 to volunteer to play softball, soccer or other sports once a month with prison inmates who are very eager for opportunities to interact with members of the community. Women ph Suzanne Gross 423-9677; Men ph Gary Garrison 908-6292.

Help immigrants learn English in a conversation program, grammar and writing program, and youth programs at the Edmonton Mennonite Centre for Newcomers. Day and Evening positions available, weekdays only. Volunteers ages 16+ Ph Suzanne at 423-9677/sgross@emcn.ab.ca

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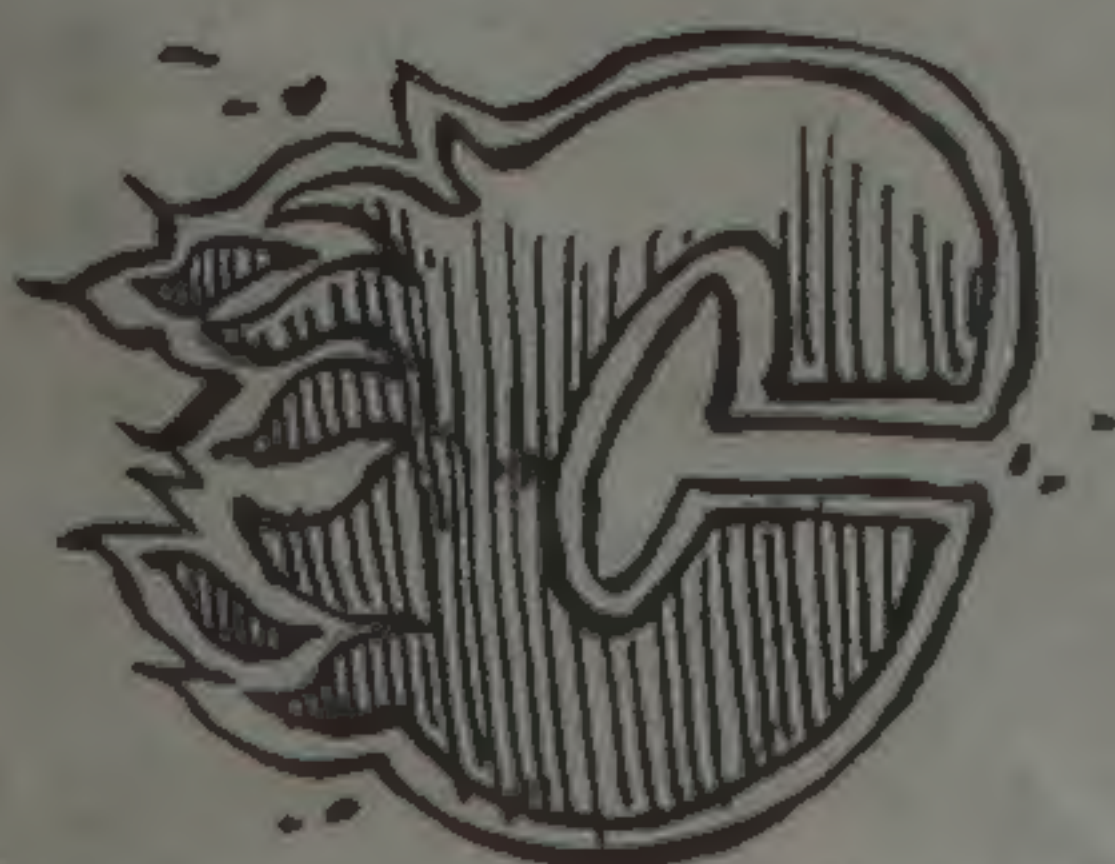
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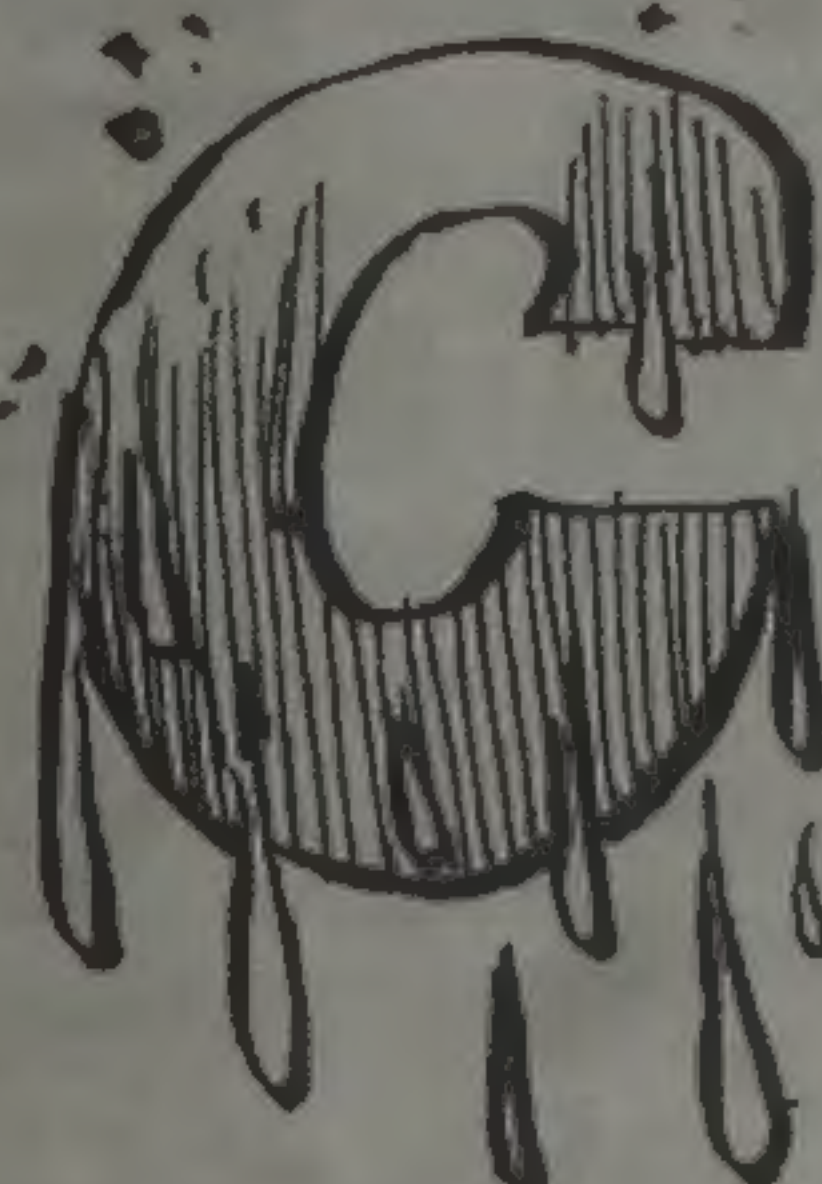
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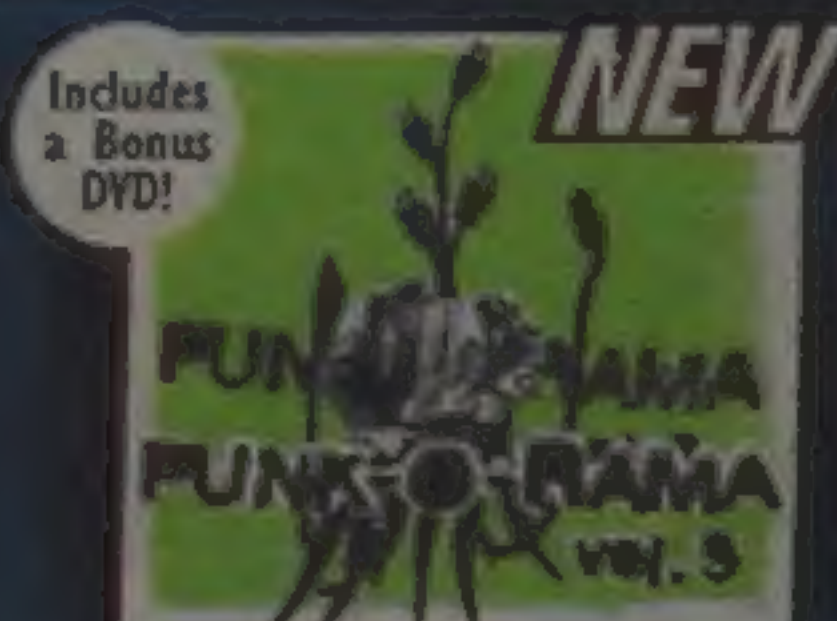
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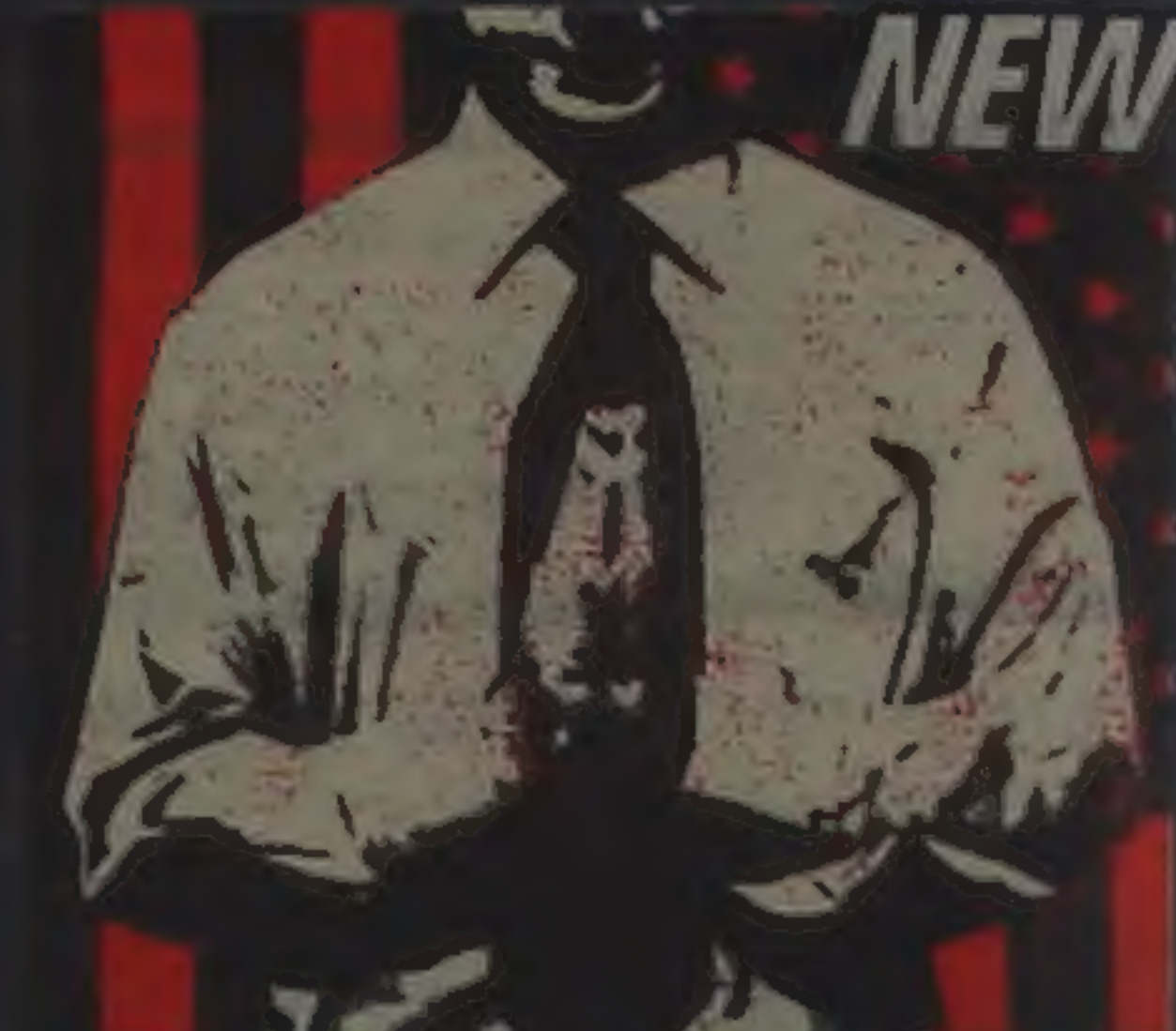
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